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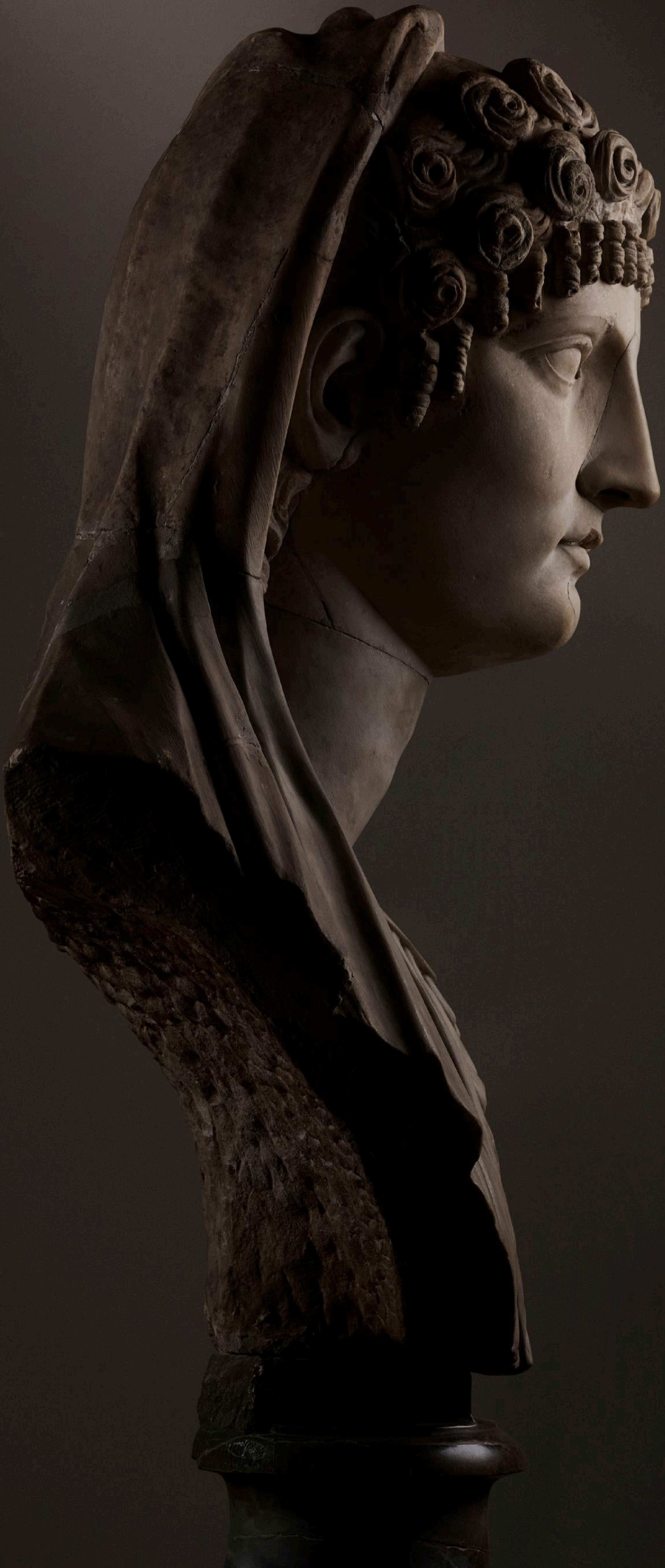
CLASSICAL ANCIENT ART

21ST
MARCH
2024
LIVE ONLINE



CLASSICAL ANCIENT ART

THURSDAY
21 MARCH 2024
AT 2PM

Sale Number **LT761**

Lyon & Turnbull
33 Broughton Place
EDINBURGH EH1 3RR

BIDDING
AT THIS SALE

Online, telephone and commission bidding only - please see the guide to bidding on page 46

VIEWING IN LONDON

4 Cromwell Place, London SW7 2JE
Monday, 18th March 10am- 4pm
Tuesday, 19th March 10am- 4pm
Wednesday, 20th March 10am- 4pm
Day of Sale 10am - 12 noon

Front Cover
Lot 9 [detail]

Inside Front Cover
Lot 13 [detail]

CONTACT

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BUYER'S **GUIDE**

This sale is subject to our Standard conditions of Sale (available at the back of every catalogue and on our website).

If you have not bought before we will be delighted to help you.

BUYER'S PREMIUM

The buyer shall pay the hammer price together with a premium, at the following rate, thereon:

26% up to £20,000
25% from £20,001 to £500,000
20% thereafter.

VAT will be charged on the premium at the rate imposed by law (see our Conditions of Sale at the back of this catalogue).

ADDITIONAL VAT

† VAT at the standard rate payable on the hammer price

‡ Reduced rate of 5% import VAT payable on the hammer price

Ω Standard rate of import VAT on the hammer price

Lots affixed with ‡ or [Ω] symbols may be subject to further regulations upon export /import, please see Conditions of Sale for Buyers Section D.2.

No VAT is payable on the hammer price or premium for books bought at auction.

DROIT DE SUITE

§ indicates works which may be subject to the Droit de Suite or Artist's Resale Right, a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012, this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the buyer on the hammer price and in addition to the buyer's premium. It will not apply to works where the hammer price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale.

More information on Droit de Suite is available at www.dacs.org.uk

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/ or deposit. (Particularly for bidding on lots marked by the high value lot symbol ♦)

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale (available at the back of every catalogue and on our website).

BIDDING & PAYMENT

For information on bidding options see our Guide to Bidding & Payment at the back of the catalogue.

REMOVAL OF PURCHASES

Responsibility for packing, shipping and insurance shall be exclusively that of the purchaser. See Collections & Storage section for more info specific to this particular auction.

CATALOGUE DESCRIPTIONS

All item descriptions, dimensions and estimates are provided for guidance only. It is the buyer's responsibility to inspect all lots prior to bidding to ensure that the condition is to their satisfaction. Our specialists will be happy to prepare condition reports and additional images. These are for guidance only and all lots are sold 'as found', as per our Conditions of Sale.

IMPORT/EXPORT

Prospective buyers are advised that several countries prohibit the importation of property containing materials from endangered species, including but not limited to; rhino horn, ivory, coral and tortoiseshell. Accordingly, prospective buyers should familiarise themselves with all relevant customs regulations prior to bidding if they intend to import lots to another country. It is the buyer's sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale nor any delay in making full payment for the lot.

ENDANGERED SPECIES

Please be aware that lots marked with the symbol **Y** contain material which may be subject to CITES regulations when exporting outside Great Britain. For more information visit http://www.defra.gov.uk/ahvla-en/imports-exports/cites

COLLECTION OF PURCHASED LOTS

All collections will be by appointment only (this applies to both carriers and personal collections). To make an appointment call 0131 557 8844 or email info@lyonandturnbull.com.

Please ensure payment has been made prior to collection. This can be done by bank transfer, and debit/credit card online (powered by Opayo) - details will be shown on your invoice.

Please note we are unable to take payments over the phone.

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At Lyon & Turnbull we want to make buying at auction as easy and enjoyable as possible. Our specialist team are on hand to assist you, whether you are looking for something in particular for your home or collection, require more detailed information about the history or current condition of a lot, or just want to find out more about the auction process.

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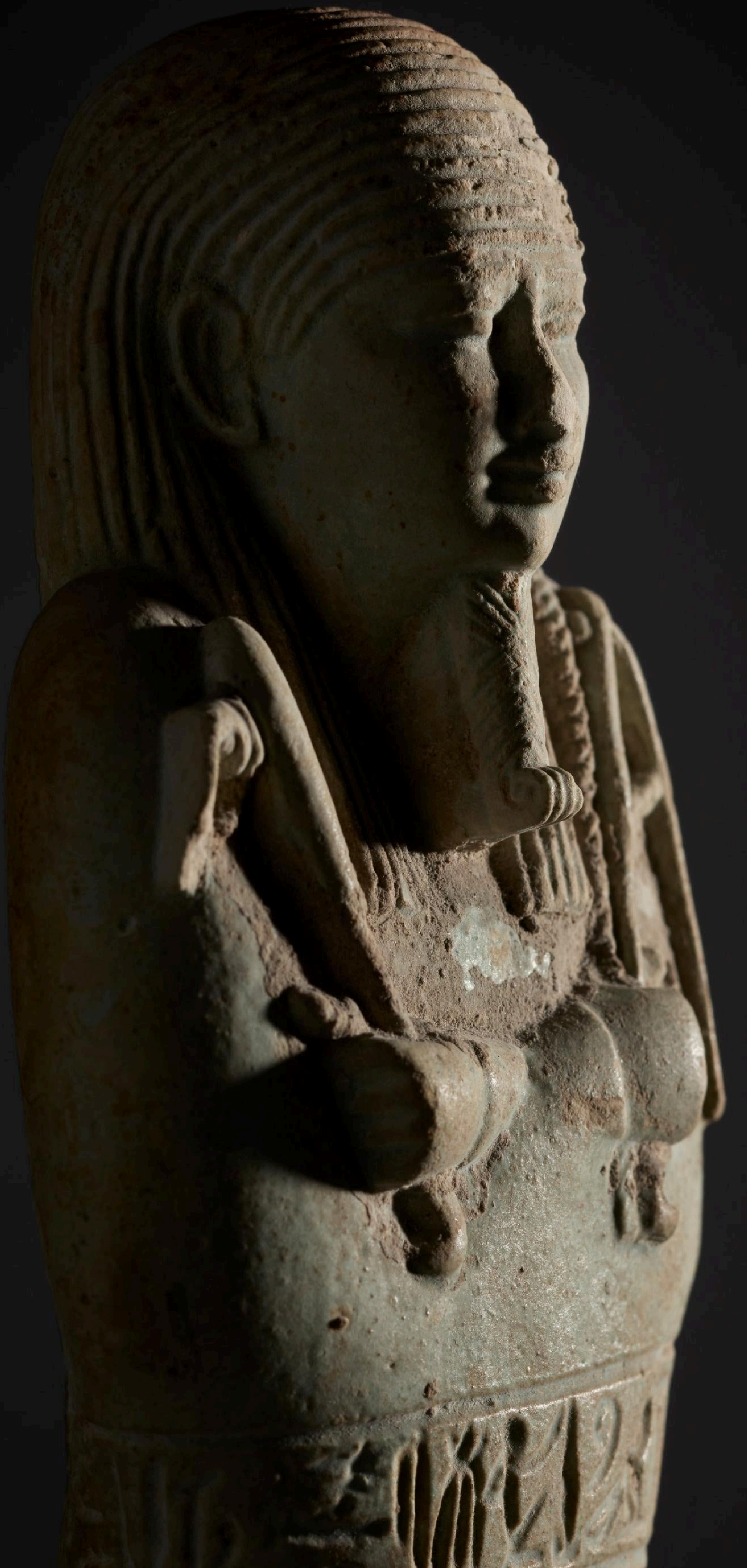
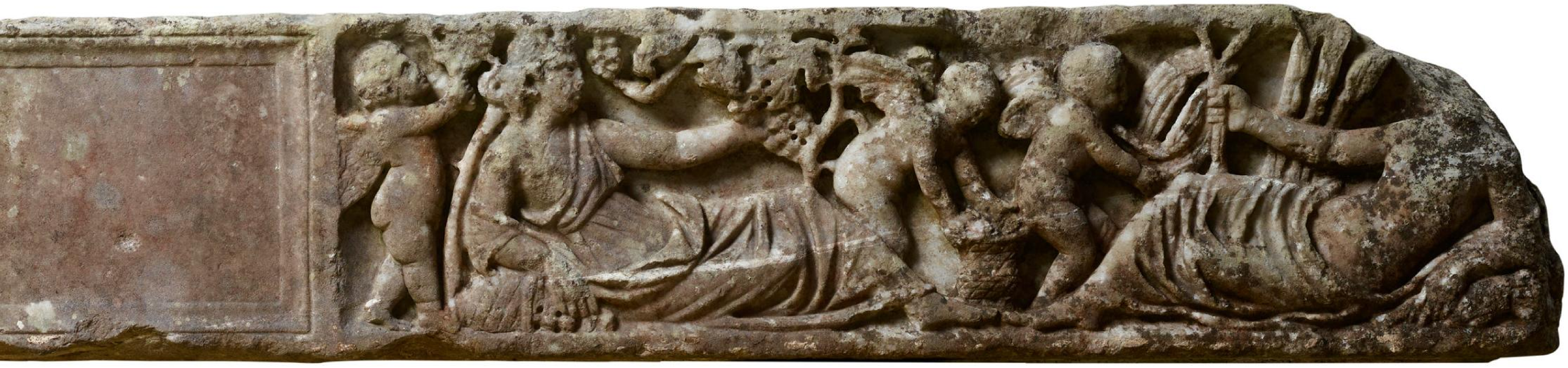


Left
Lot 11 [detail]

Right
Lot 14 [detail]



1

ROMAN MARBLE SARCOPHAGUS LID

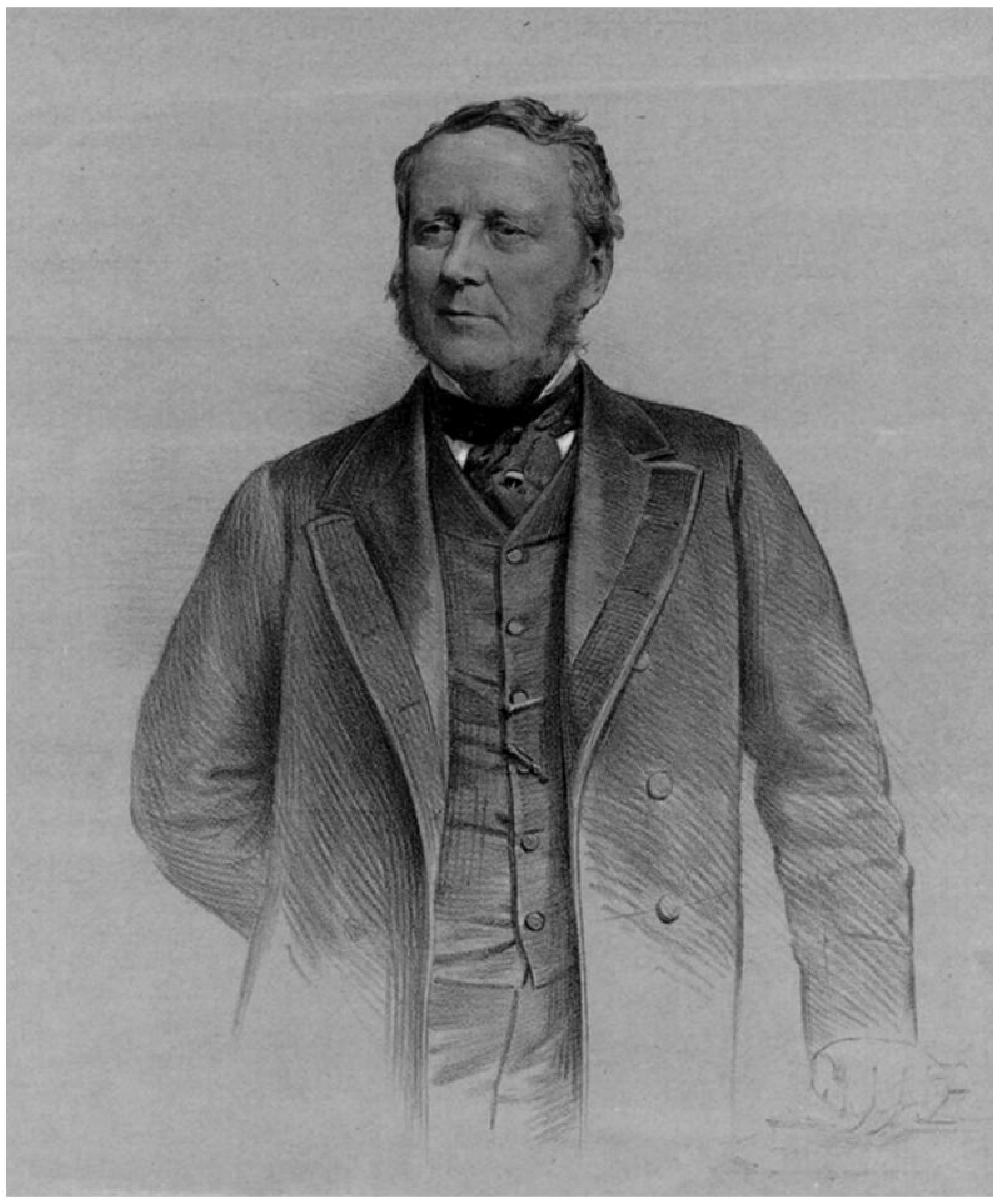
EARLY 3RD CENTURY A.D.

carved marble, at either side of the central inscription panel recline Ver (spring), Aestas (summer), Autumnus (Autumn) and Hiems (winter), symbolising the regenerative cycles of life, each is attended by putti, each bearing vines, reaching towards agricultural produce or lightly touching the drapery

160cm wide

Provenance: Cassencarie House, acquired mid-late 19th century by Sir James Caird MP (1816 – 1892), thence by family descent

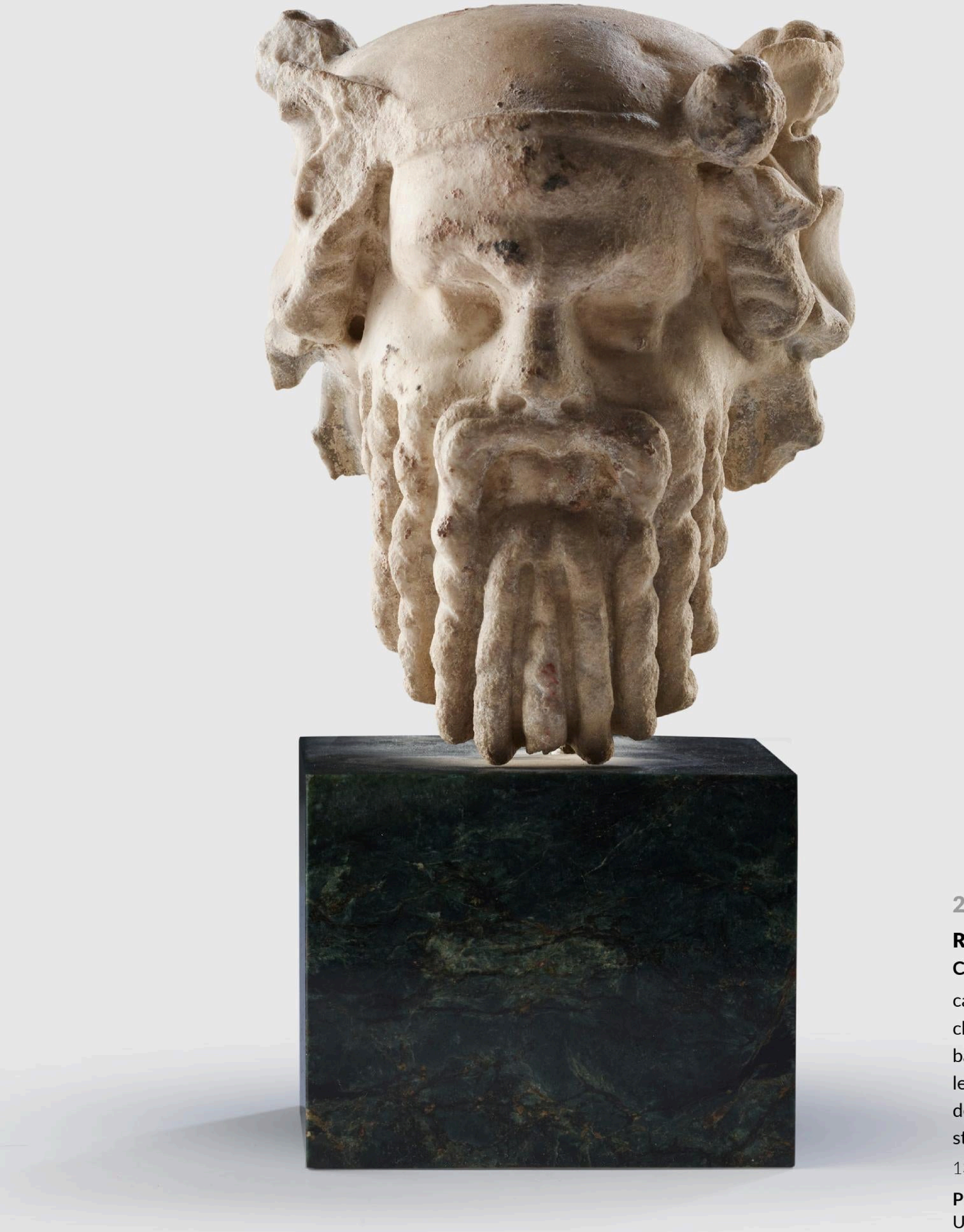
£6,000-9,000



Sir James Caird MP (1816-1892)

The present piece is known to have resided in the collection of the Henryson-Cairds of Cassencarie House, Kirkcudbrightshire since the late 19th century. It it was acquired by Sir James Caird prior to 1892. A photo is provided of the piece on display in the Hall of Arcaded Apartment in Cassencarie House, taken in August 1958.

Sir James Caird was a British politician who served as a Member of Parliament (MP) for many years. He represented the Glasgow and then the Central Division of Glasgow constituencies from 1885 to 1916. Caird was a prominent figure in the Liberal Party, known for his advocacy of social reforms and his support for free trade policies. He played a significant role in shaping legislation related to labor rights and welfare during his parliamentary career. Caird's contributions to politics and social reform earned him respect and recognition both within his party and across the political spectrum.



2

ROMAN MARBLE HEAD OF SILENUS

C. 1ST - 2ND CENTURY A.D.

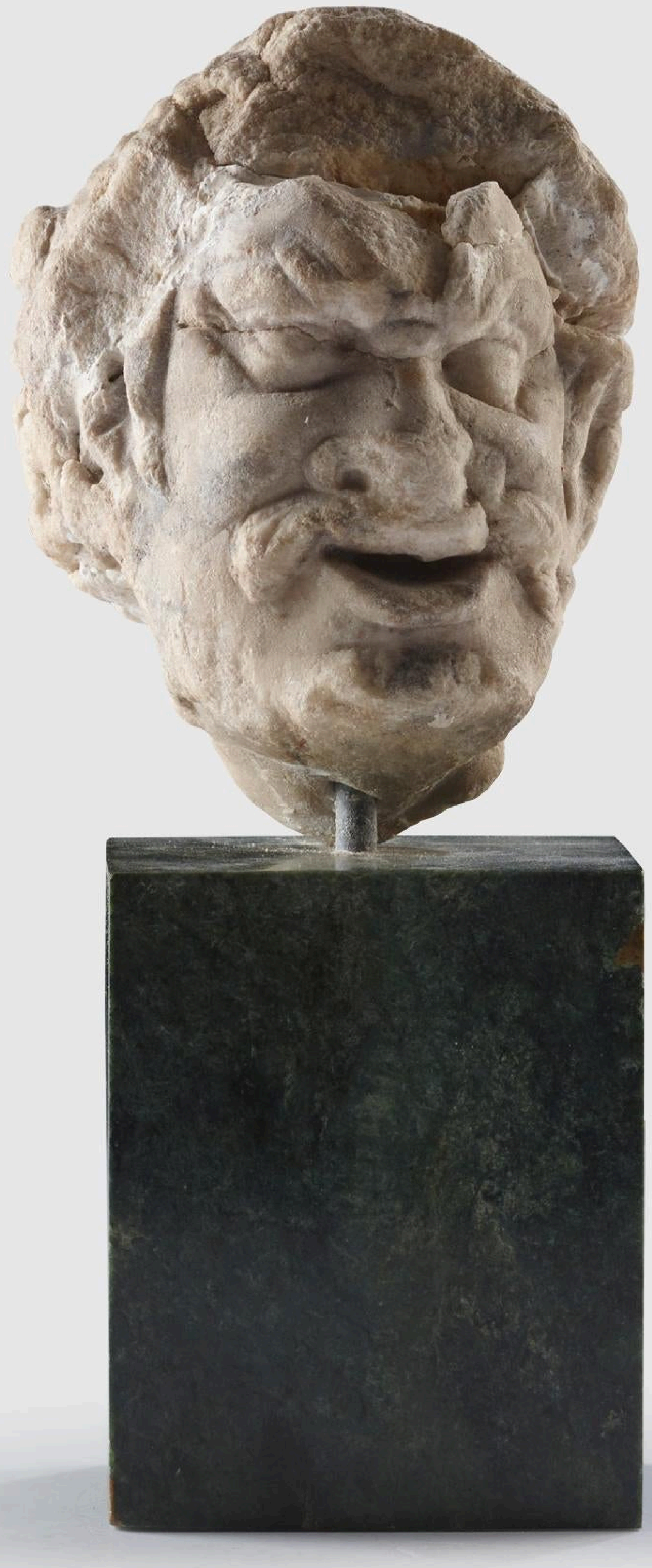
carved marble, Silenus is shown in characteristic form, with wrinkled brow, bald-headed and wearing a garland of ivy leaves and clusters of berries, his beard in deeply drilled strands, raised on a bespoke stone base

13.5cm tall (unmounted), 20.7cm tall (inc. base)

Provenance: Private collection, Edinburgh, United Kingdom, acquired late 1960's, thence by family descent

Note: Silenus, although commonly portrayed as a figure of revelry and merriment, is occasionally depicted in a more serious manner due to his association with wisdom and knowledge. As the tutor of Dionysus, the god of wine and ecstasy, Silenus possessed profound insights and philosophical wisdom that transcended his jovial exterior. In some depictions, particularly those influenced by philosophical or allegorical interpretations, Silenus embodies deeper symbolic meanings related to the duality of human nature, the pursuit of wisdom, and the acceptance of life's complexities.

£2,000-3,000



3

ROMAN MARBLE HEAD OF PAN

C. 1ST - 2ND CENTURY A.D.

carved marble, the god Pan is depicted in a state of drunken ecstasy, the mouth open, the beard wild and unkempt, raised on a bespoke stone base

10.5cm tall (unmounted), 18.7cm tall (including mount)

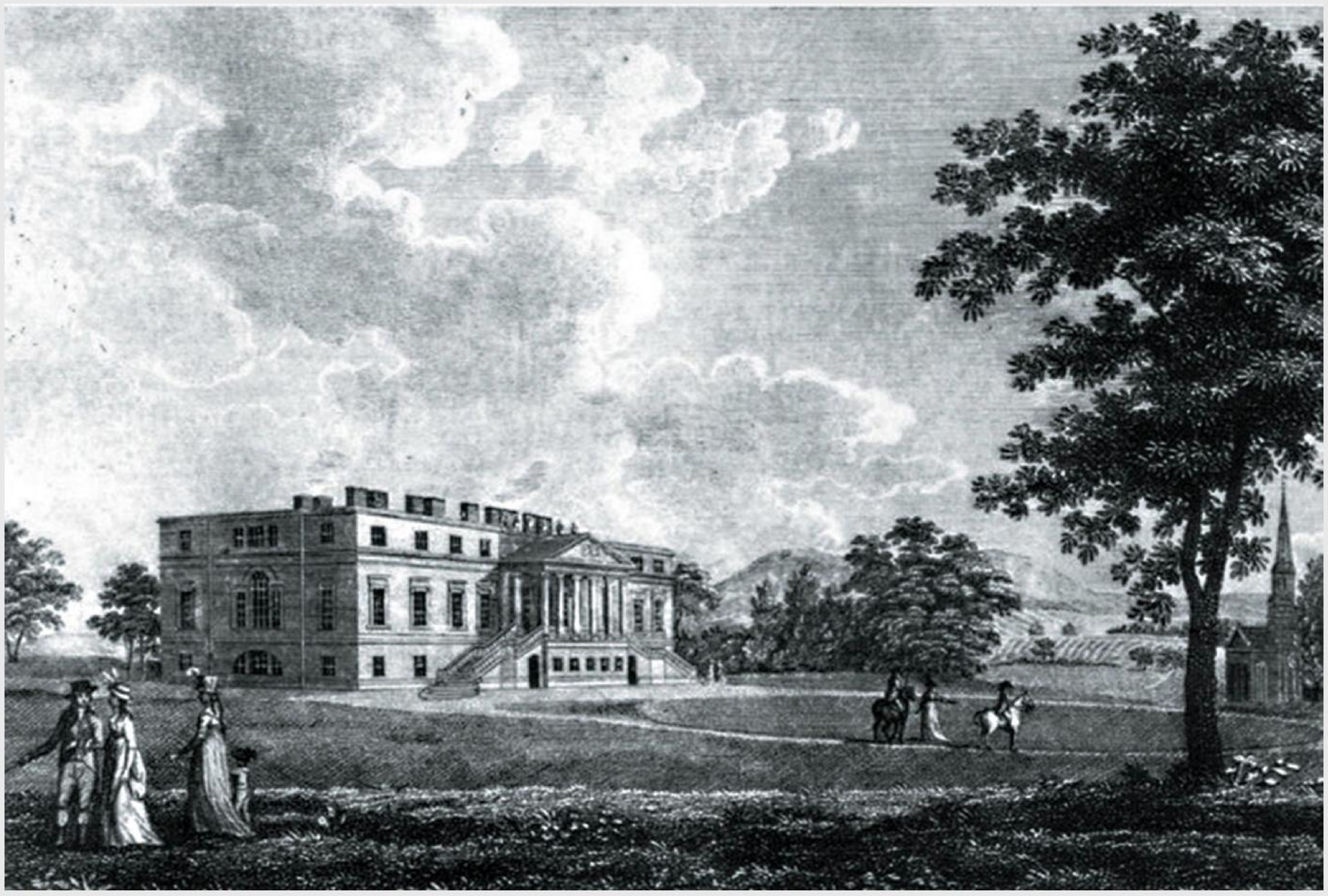
Provenance: Private collection, Edinburgh, United Kingdom, acquired late 1960's, thence by family descent

For similar please see:

Museum of Fine Arts, Budapest, inventory number 4766

Note: The rustic goat god Pan was venerated all over the Greek and Roman world as an uncivilised power of nature. His cult originated among the herdsmen of Arcadia, a wild mountainous region of Greece, but by the time this Roman marble head was produced, Pan had become primarily a denizen of private villas, where on wall paintings and in garden sculpture, he disported with Dionysus and his band of satyrs and maenads.

£800-1,200



Penicuik House circa late 18th century

4

ROMAN RED JASPER APPLIQUE IN THE FORM OF AN ACTORS MASK

1ST CENTURY A.D.

red jasper carved and drilled in the shape of a dramatic theatre mask, presented on a 19th century white marble plinth

mask 5.5cm high, 4.2cm wide

Provenance: Penicuik House, Midlothian, acquired by either Sir John Clerk, 2nd Baronet of Penicuik (1676-1755) or his son Sir James Clerk, of Penicuik, 3rd Baronet of Penicuik (1709-1783), thence by descent to the present owners

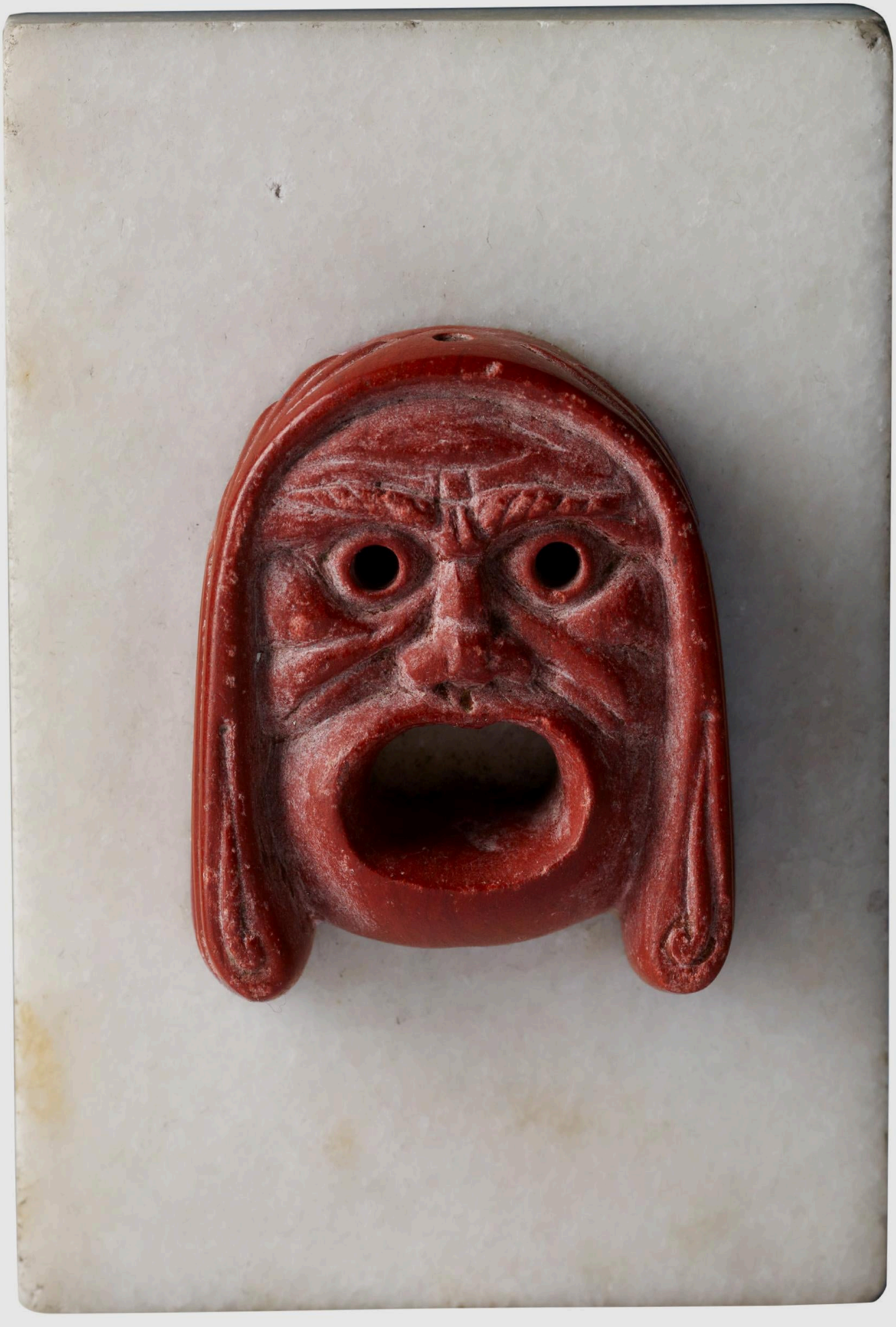
£3,000-5,000

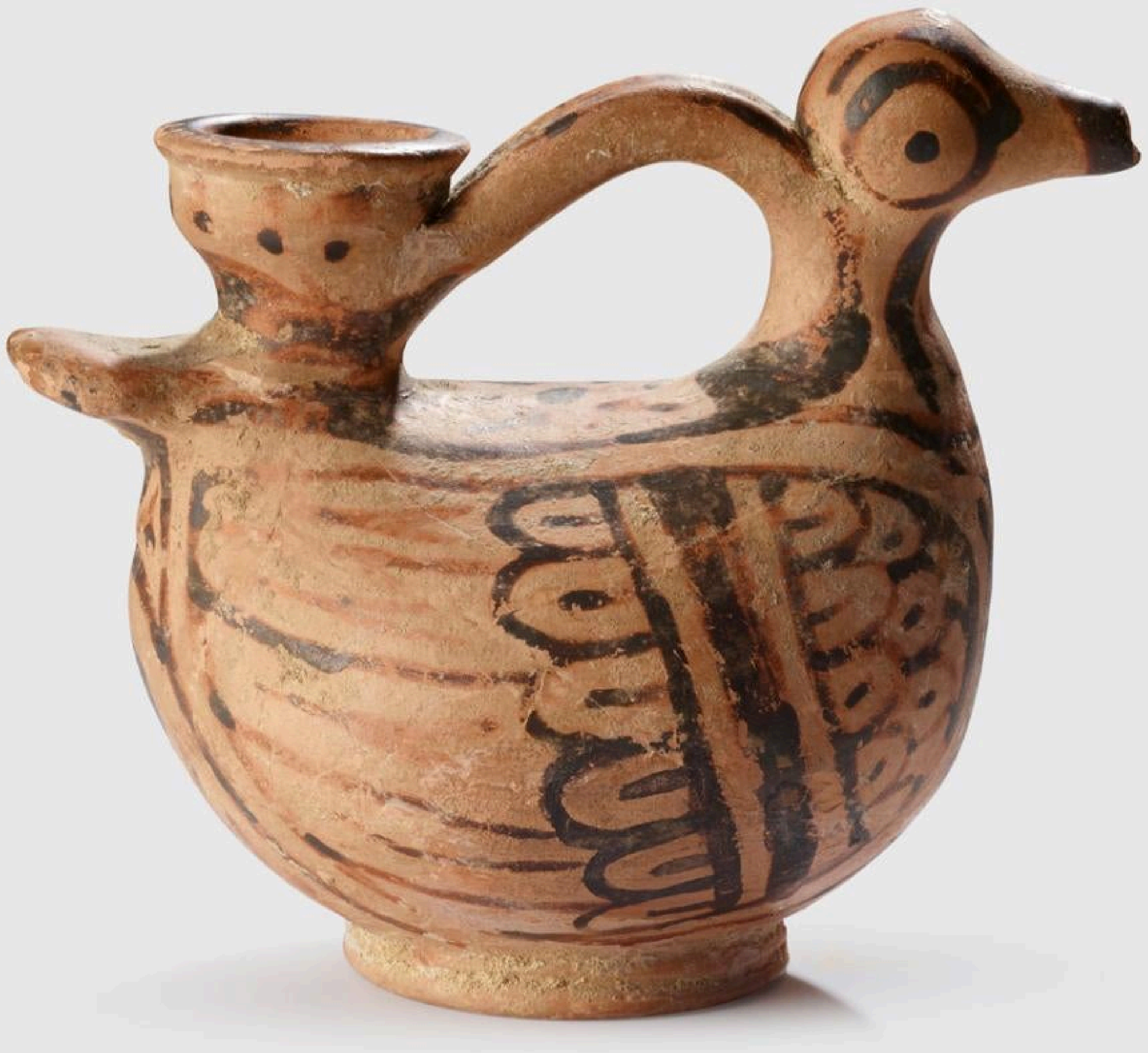
The present piece is presented as property from Penicuik House, Midlothian, and was acquired by either Sir John Clerk, 2nd Baronet of Penicuik (1676-1755), or his son Sir James Clerk, 3rd Baronet of Penicuik (1709-1783).

Sir John Clerk, 2nd Baronet, a member of the Royal Society in the early 18th century and a Member of Parliament for Whithorn from 1702 to 1707, was renowned for his antiquarian pursuits and collection. As Baron of the Court of the Exchequer following the Act of Union of 1707, Clerk was entrusted with managing Scotland's financial affairs. He authored various papers, including "Account of the Stylus of the Ancients and their Different Sorts of Paper" (1731) and "On the Effects of Thunder on Trees and of a Large Deer's Horns Found in the Heart of an Oak" (1739), published in the Philosophical Transactions. Additionally, he wrote a tract titled "Dissertatio de Quibusdam Monumentis Romanis" in 1730.

Clerk, passionate about classical learning and Greek and Roman antiquities, amassed a collection that was highly regarded in his time. Clerk noted in his diary: "I had applied much to classical learning, and had more than ordinary inclination for Greek and Roman Antiquities." Alexander Gordon, a contemporary of Clerk's, noted "among all the collections of Roman antiquities in Scotland, that of Baron Clerk claims the preference, both as to number and curiosity."

Sir John Clerk (1676-1755)





5

ETRUSCAN ASKOS IN THE FORM OF A DUCK

NORTHERN ITALY, C. 330 B.C.

painted terracotta, standing on a disc base, in the manner of a small duck, the eyes, beak and tail indicated by umber pigment painted onto the light red slip, the wings folded into the body, above, a vertical spout with flared rim connected to a small strap handle

10.3cm tall

Provenance: Paul Strickland, United Kingdom, acquired 18th November 1968 from the below
Paul Wengraf, Arcade Gallery, 28 Old Bond Street, London, United Kingdom (a copy of the original invoice can be provided upon request).

Note: The present piece was produced in Tarquinia around the mid-4th century B.C. and would have contained perfumed oils. The vessel was filled through the funnel spout on the ducks back and oil was allowed to drop out through the small hole in the beak.

Potters revived the tradition of duck aksio (a much earlier form) in the fourth century BC and the tradition was continued by workshops in southern Etruria.

The term "askos," derived from the Greek word for "wineskin," denotes pottery vessels characterized by a bag-shaped body and a handle arching from the body to the spout.

For similar please see, National Museums Scotland, accession number A.1872.23.19.

Literature: Cf. Treasures from Tuscany: The Etruscan Legacy, (Edinburgh: NMSE Publishing), 2004, p.181, NMS 16

£1,000-1,500

6

ETRUSCAN RED FIGURE OLPE

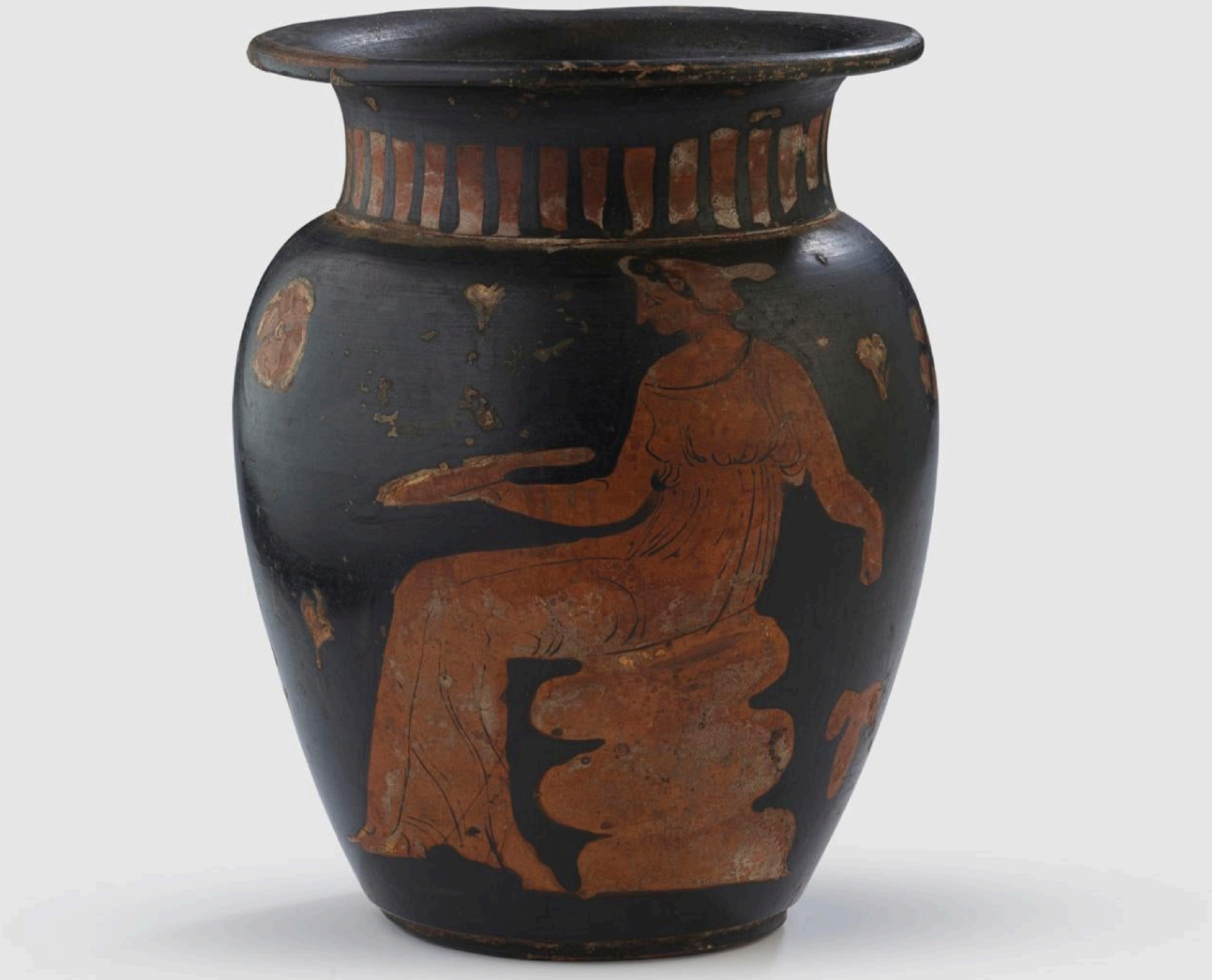
NORTHERN ITALY, C. 340 B.C.

the globular body decorated with a seated woman in a chiton and a single palmette underneath the handle, with a wide everted rim, on a flat base

14.5cm high

Provenance: Great House, Dedham, Essex, collection formed mid-20th century

£500-700



7

APULIAN RED FIGURE LEKANIS

SOUTHERN ITALIAN, 4TH CENTURY B. C.

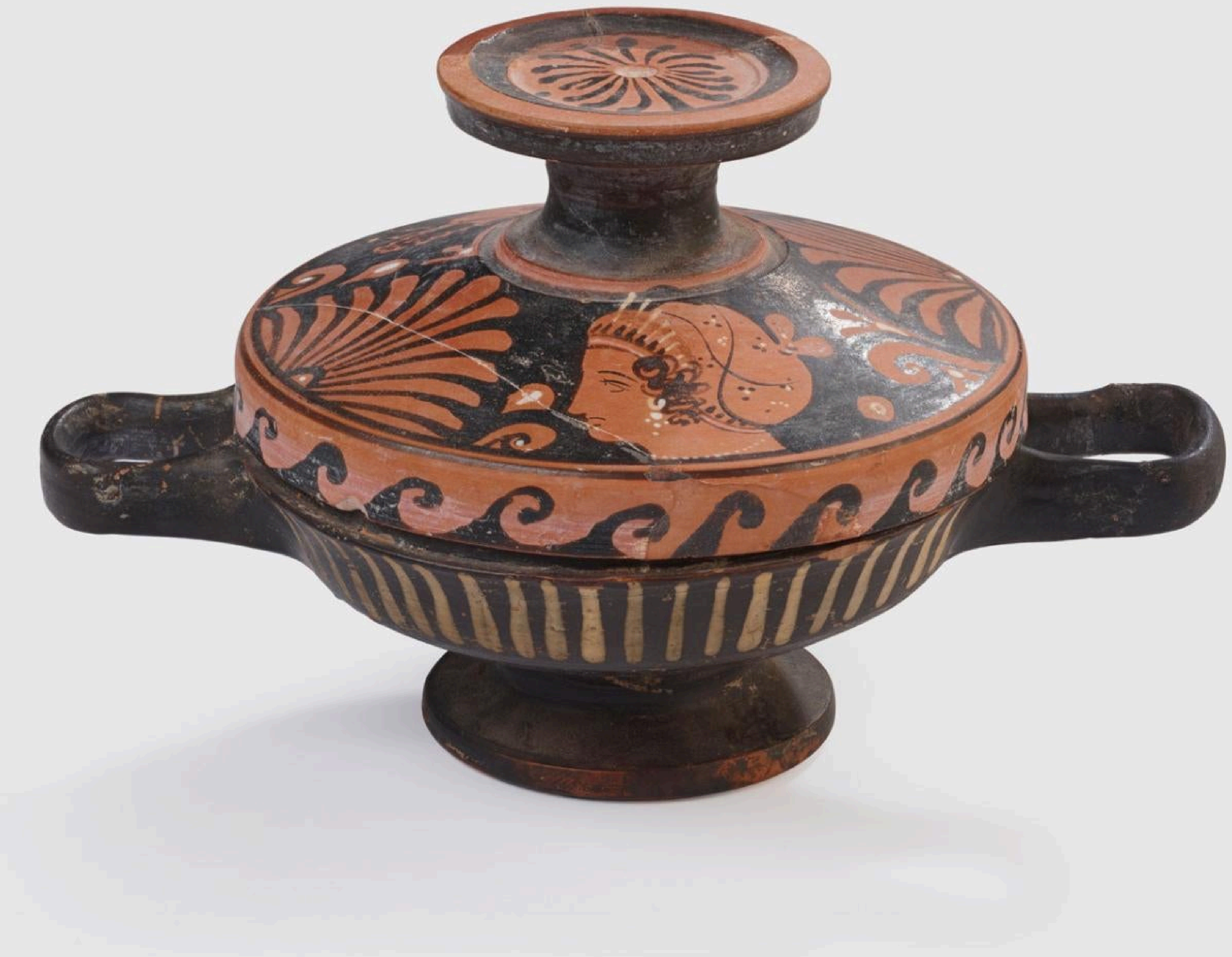
the lid with two female heads separated by palmettes, with a progressing spiral, or 'running dog' pattern along the rim; over a black glazed base with two handles and white vertical stripes along the body

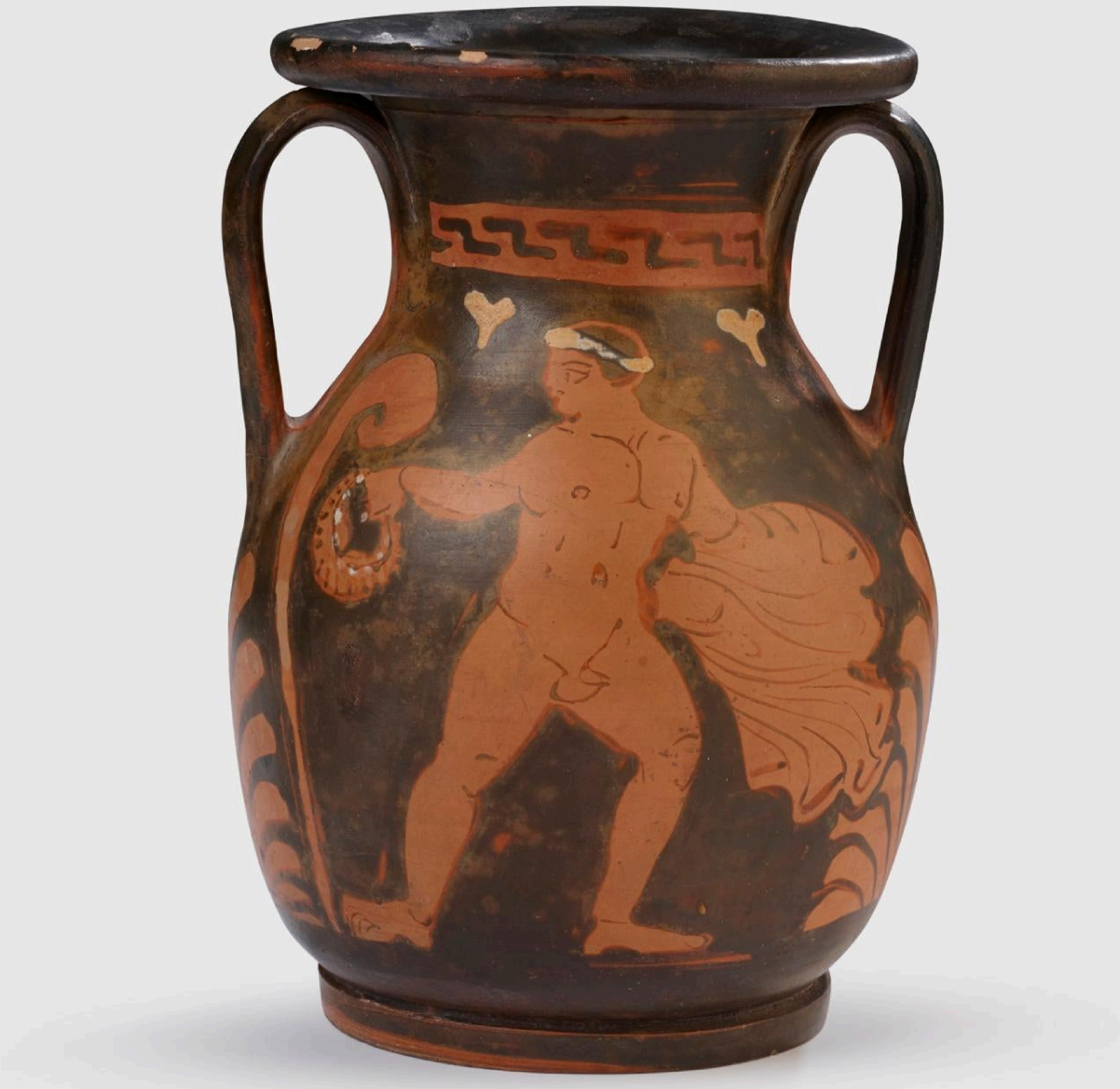
15cm wide incl. handles, 9cm high

Provenance: Sotheby's New York, 29 Jan 1968, Lot 149
The Paul Strickland Collection, acquired from the above

Note: For similar please see: The Metropolitan Museum, New York, accession Number 2021.40.31a, b

£400-600





8

APULIAN RED FIGURE LEKYTHOS, ATTRIBUTED TO THE TRURO PAINTER, LECCE GROUP

SOUTHERN ITALY, 350-325 B.C.

the globular body decorated with a woman to one side and a young man to the other, each holding a tympanum, with palmettes under the two handles

17.5cm high

Provenance: Private collection, Edinburgh, United Kingdom, acquired late 1960's, thence by family descent

£600-900

A PAIR OF APULIAN VOLUTE KRATERS ATTRIBUTED TO THE WHITE SACCOS PAINTER

The present pair of Apulian volute kraters attributed to the White Saccos Painter are exceptional in both their quality and rarity. In the words of Trendall, they feature perhaps the most elaborate naiskos scenes from the entirety of ancient Apulian pottery, and are two of only three known examples of this particular scene produced by the artist.

Working in one of the Greek colonies in the region of Apulia in South Italy, probably at Canosa, the White Saccos Painter decorated vases in the red-figure technique in the late 300s B.C. Widely regarded as the successor to the most famed Apulian vase painter, the Baltimore Painter. His early works in particular are extremely close in style to those of his predecessor, it appears highly likely that the Baltimore Painter and White Saccos Painter worked closely together, and that the White Saccos Painter inherited his workshop.

Painting largely in the Ornate Style, he adorned various vessels, including large funerary vases like loutrophoroi and kraters, as well as smaller ones like kantharoi and oinochoai. The themes explored by the White Saccos Painter encompass a wide range of subjects, reflecting the cultural milieu of ancient Apulia and the broader Greek world. Mythological narratives featuring gods, heroes, and mythical creatures are a common motif in his work, with scenes from the Trojan War, the adventures of Heracles, and the exploits of Dionysus frequently depicted on his vases. In addition to mythological subjects, the White Saccos Painter also depicted scenes from daily life, such as banquets, athletic contests, and domestic activities.

Despite his significant contributions, the artist's true identity remains a mystery, with scholars attributing his work based on distinct stylistic features such as his portrayal of faces in three-quarter view and his use of a white saccos or hair wrap, from which he derived his name. The White Saccos Painter made innovative use of the white ground technique, which involves applying a white slip to the ceramic surface before painting. This technique allowed for a greater range of colours and a heightened sense of luminosity in the finished product. His mastery of composition is evident in the careful arrangement of figures and the dynamic interplay of space and form. Figures are rendered with a remarkable attention to detail, with anatomical accuracy and expressive gestures lending a sense of dynamism to the narrative.

Despite his anonymity, his mastery of technique and ability to infuse his work with intricate detail and emotion is widely celebrated and the present two pieces are amongst the finest examples of his surviving work.

9

ANCIENT GREEK VOLUTE KRATER ATTRIBUTED TO THE WHITE SACCOS PAINTER

APULIA, LIKELY CANOSA C. 340 B.C.

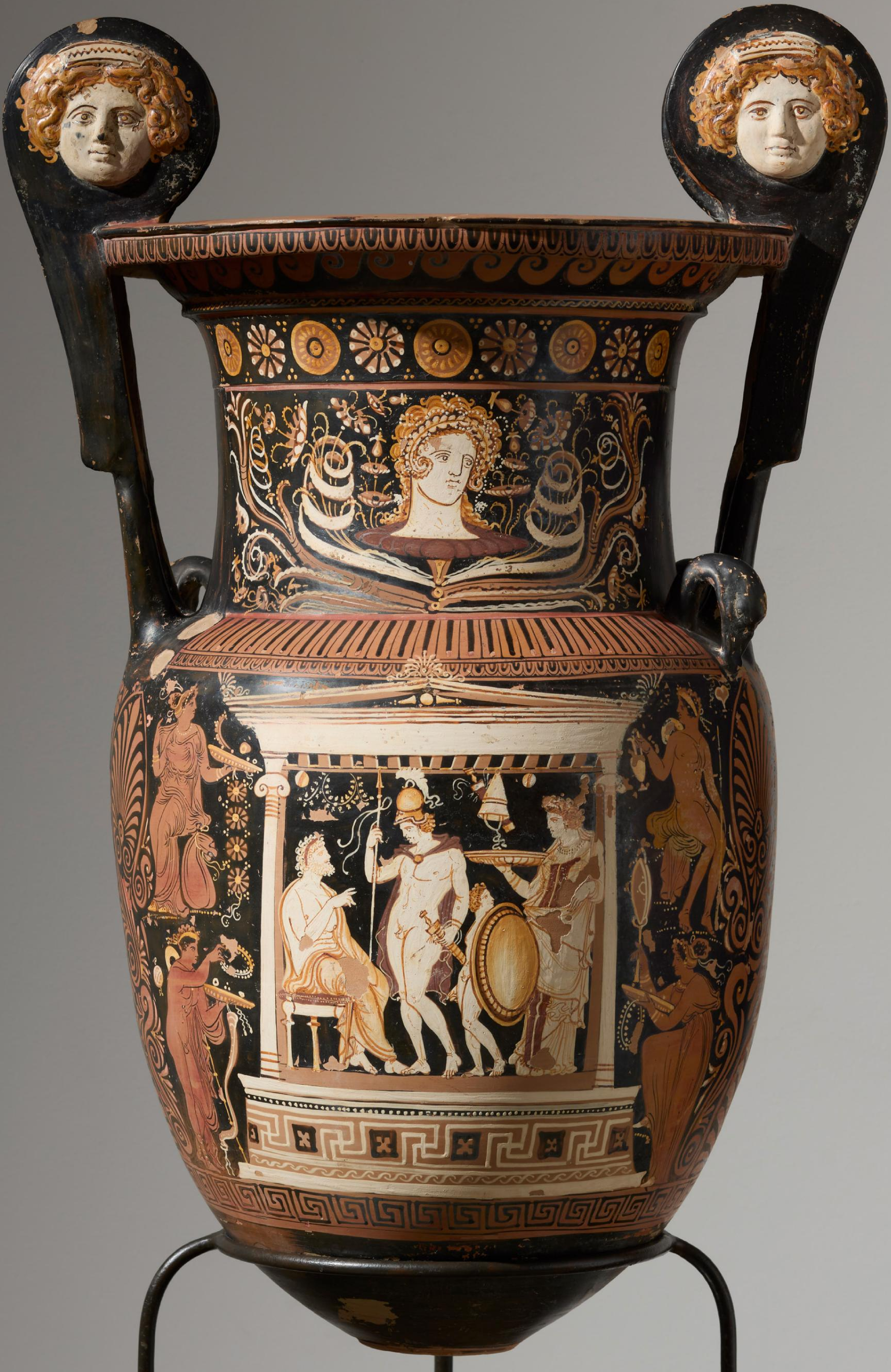
painted ceramic, the body painted in front with four figures within a naiskos, a seated bearded man, helmeted warrior holding a spear and sheathed sword, a boy carrying a shield and a woman holding a phiale to the left, a seated woman with phiale and rosette-chain, youth with wreath, phiale and fillet; to the right a seated youth with oenochoe, a woman bending forward with phiale, patera and wreath, the neck adorned with a laurel-wreathed head, possibly Apollo within a floral setting, the mascaroons with female heads wearing diadems

96cm (including height from associated ancient stand), 81cm alone

Provenance: Private Collection, United Kingdom, acquired early-mid 20th century; thence by continuous descent within the family and inherited by the present owner prior to 1971

Published: Trendall, A.D., & Cambitoglou, Alexander. (1991). The Red-Figured Vases of Apulia. London: Oxford University Press, p. 960, Plate 375.

£40,000-60,000



10

ANCIENT GREEK VOLUTE KRATER ATTRIBUTED TO THE WHITE SACCOS PAINTER

APULIA, LIKELY CANOSA, C. 340 B.C.

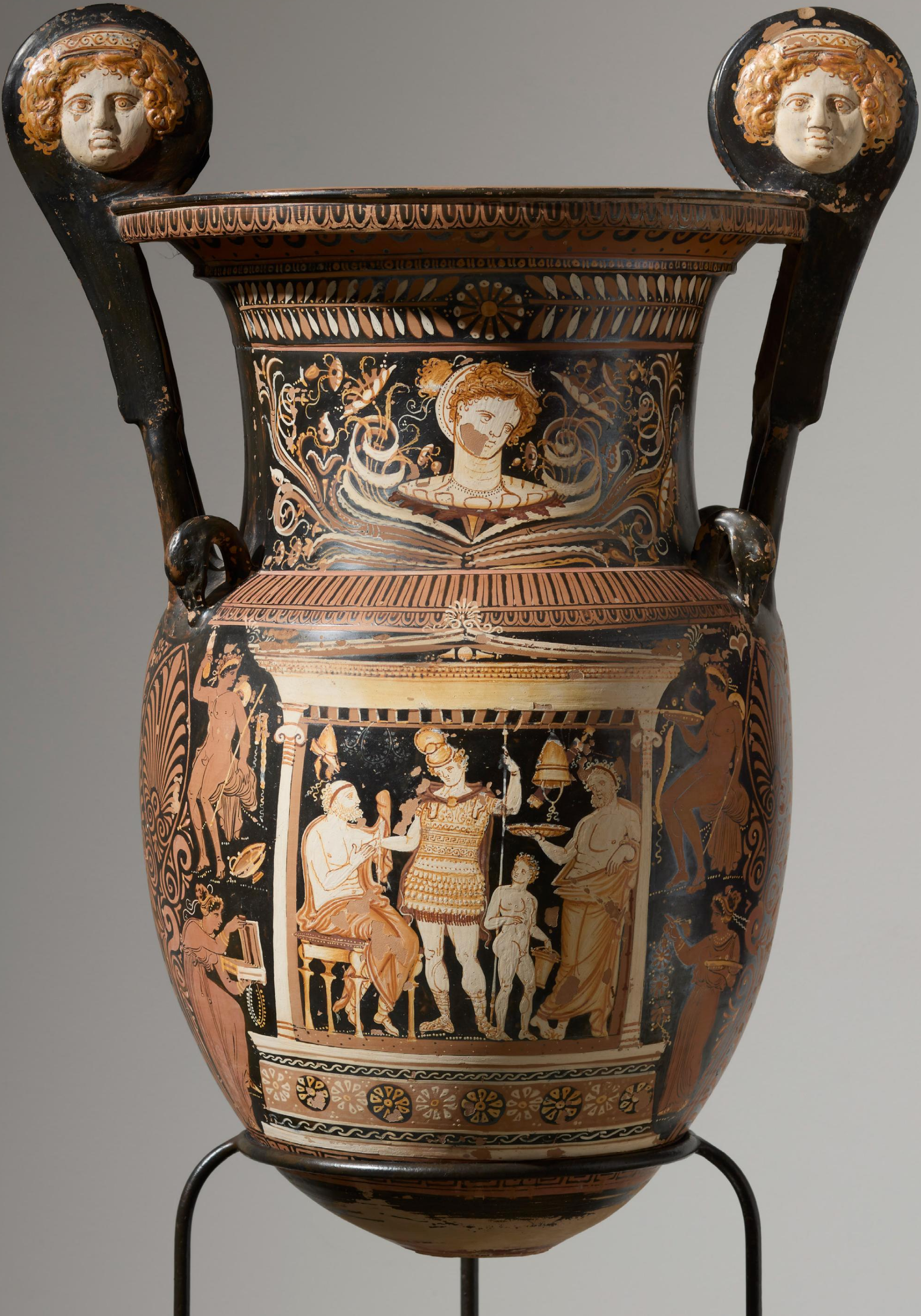
painted ceramic, the body painted in front with four figures in a naiskos – a seated bearded man clasps the hand of a standing warrior holding a spear, small boy with situla, bearded man holding a phiale, to the left a seated youth holding an alabastron and stick, a woman bending forward holding an open box, to the right a further lady and youth, the neck adorned with a female head in three quarter, the mascaroons with female heads wearing diadems, accompanied by an ancient painted stand and a modern metal and stone plinth

96cm (including height from associated ancient stand), 81cm alone

Provenance: Private Collection, United Kingdom, acquired early-mid 20th century; thence by continuous descent within the family and inherited by the present owner prior to 1971

Published: Trendall, A.D., & Cambitoglou, Alexander. (1991). The Red-Figured Vases of Apulia. London: Oxford University Press, p. 960, Plate 374.

£40,000-60,000



11‡

ANCIENT EGYPTIAN SHABTI OF HORUDJA

30TH DYNASTY, C. 380 - 343 B.C.

faience, a shabti for Horudja, priest of the goddess Neith, depicted in typical fashion, holding the hoe, pick, and seed-sack over his left shoulder, and wearing the tripartite wig and beard, the nine lines of inscription around the body terminating at the back pillar reading as follows: "The illuminated one, the Osiris, the Priest of Neith, Horudja, born to Shedet, justified, he says: O these ushabtis, if counted upon, the Osiris, the Priest of Neith, Horudja, born to Shedet, justified, to do all the works that are to be done there in the realm of the dead – now indeed obstacles are implanted there – as a man at his duties, "here I am!" you shall say when you are counted upon at any time to serve there, to cultivate the fields, to irrigate the river banks, to ferry the sand of the west to the east and vice–versa, "here I am" you shall say." raised upon a 19th / early 20th century wooden base with the inscription "HERU-UJA. A Priest of Neith. XXVI Dyn From HAWARA. F.P. 1890"

21.6cm tall

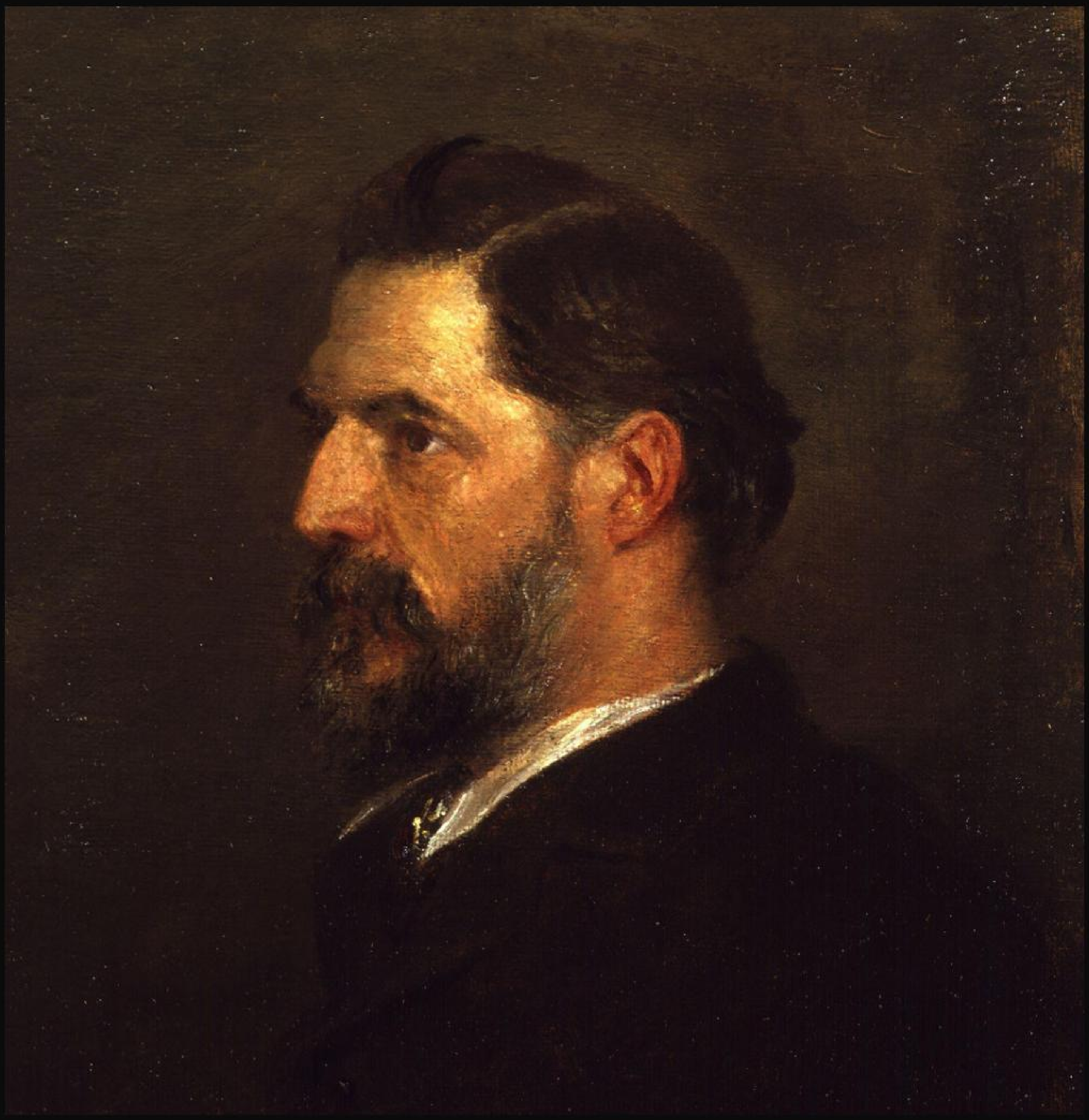
Provenance:

Discovered by Flinders Petrie in 1888 during excavations at Hawara

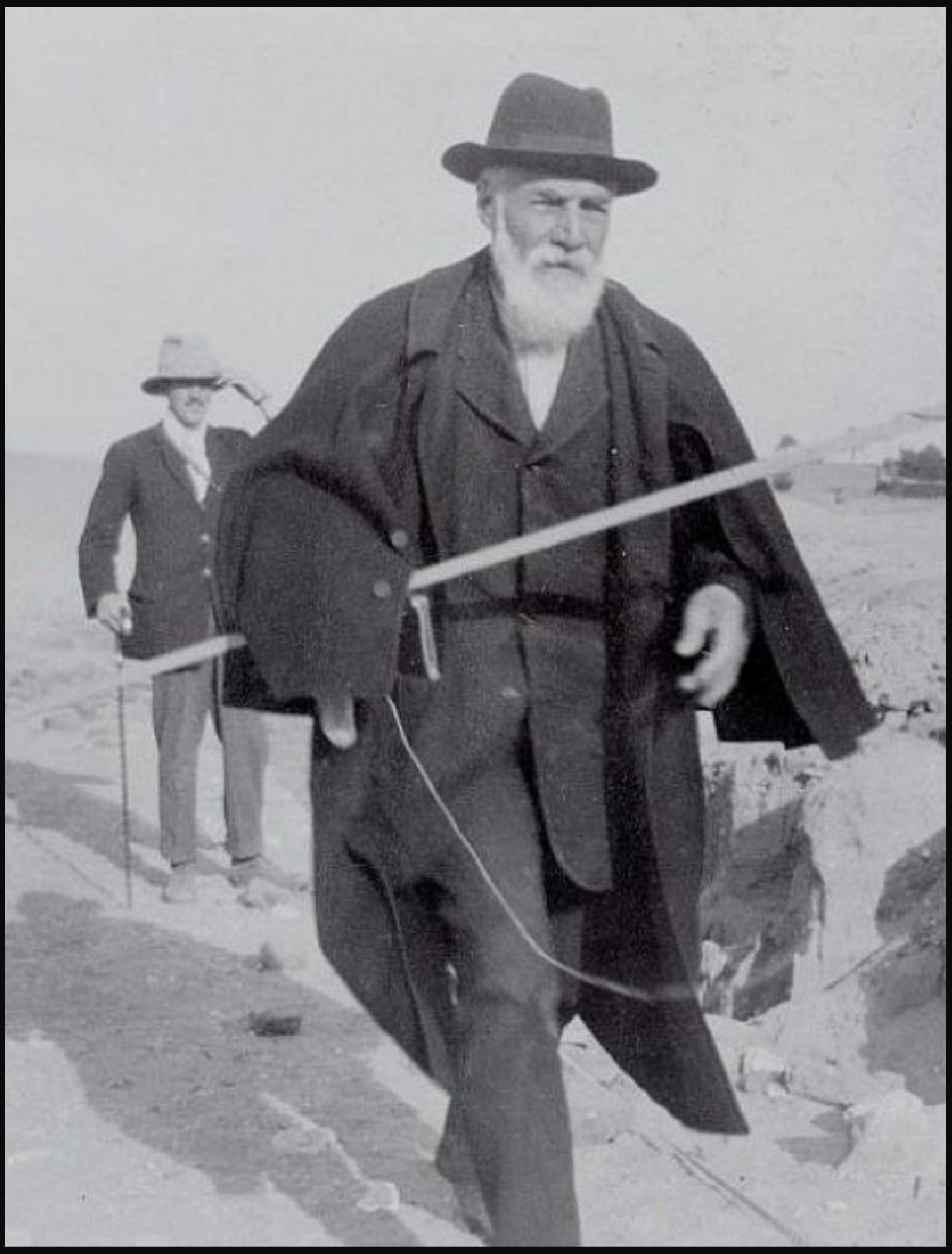
Subsequently part of an old English private collection, collection number 388

Private collection, France, accompanied by French antiquities passport

£15,000-20,000



Sir (William Matthew) Flinders Petrie, by George Frederic Watts

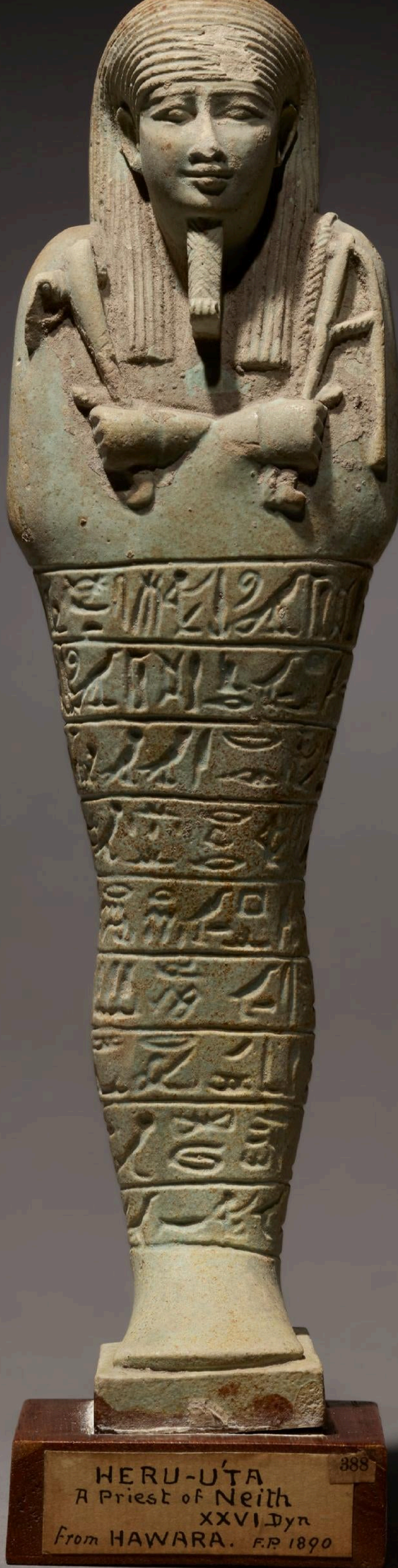


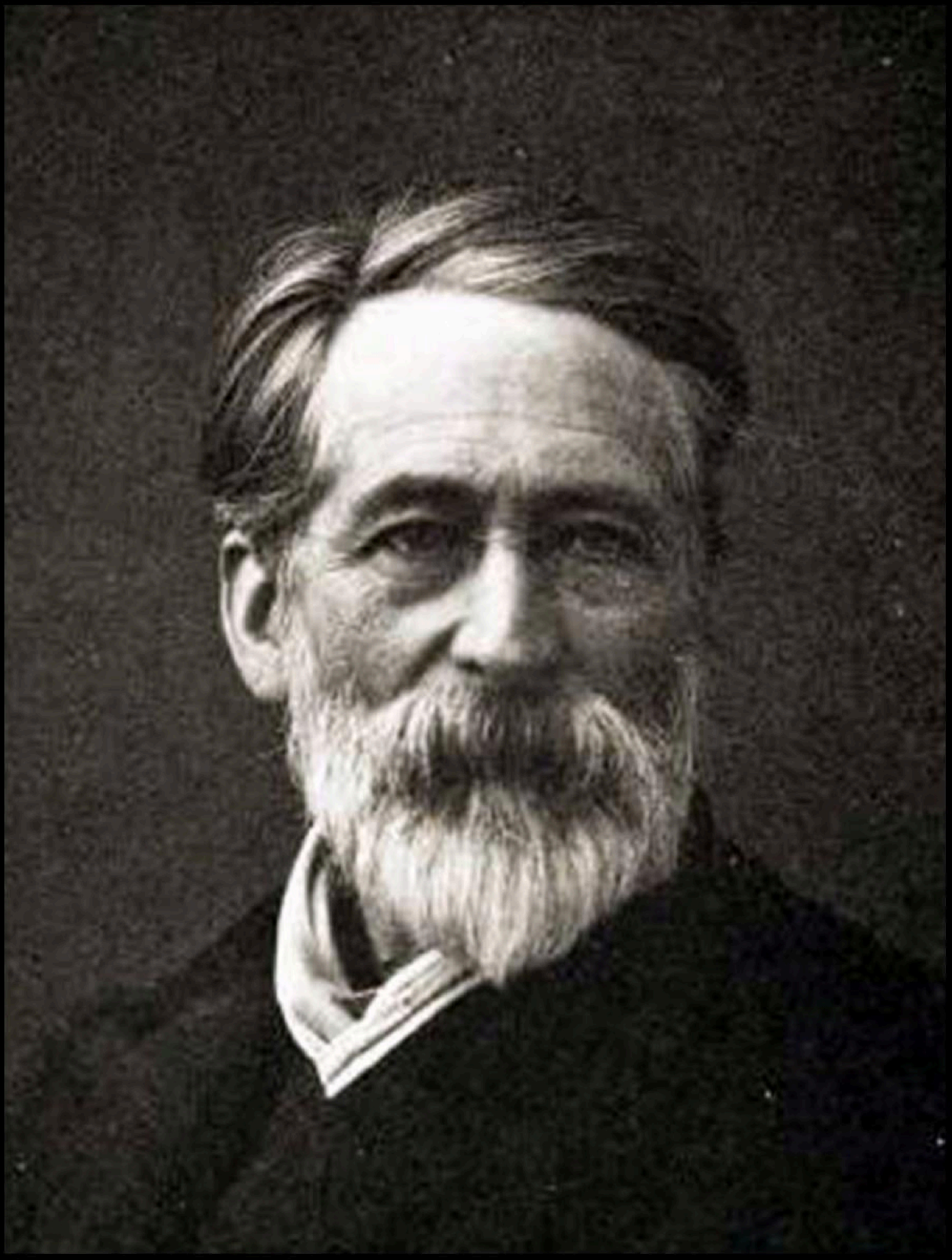
Sir (William Matthew) Flinders Petrie at Abydos. Image courtesy of The Smithsonian Collection

Shabtis, known also as "answerer figures", were placed in a tomb so the owner's spirit would not have to perform manual labour in the afterlife. They were often inscribed with chapter 6 of the Book of the Dead, the shabti text, a spell that compels the shabti to substitute itself if the owner is asked to till the fields, irrigate the land, or transport sand from east to west.

The present example is notable for having been excavated by the British archaeologist Flinders Petrie at Hawara in 1888. Petrie, born in 1853, was a pivotal figure in the field of archaeology, and was particularly renowned for his work in Egypt. The excavations at Hawara are particularly famed for the discovery of the Fayyum Portraits, a large collection of ancient Roman-Egyptian funerary portraits dating back to the 1st century A.D. These lifelike portraits were found covering the faces of mummies and are considered some of the finest examples of Roman-Egyptian art. Also uncovered was the tomb of Horudja, a priest of the goddess Neith during the 30th Dynasty (380-343 B.C.). Petrie found nearly 400 shabtis belonging to Horudja, distributed between two niches at either end of the sarcophagus, with the present example an exceptional surviving example of the shabti makers craft.

For another shabti of Horudja, please see The Metropolitan Museum of Art, accession number 90.7.


HERU-U'TA
A Priest of Neith
XXVI Dyn
From HAWARA. F.P. 1890
388



12‡

ROMAN BRONZE STATUE OF MARS

C. 2ND CENTURY A.D.

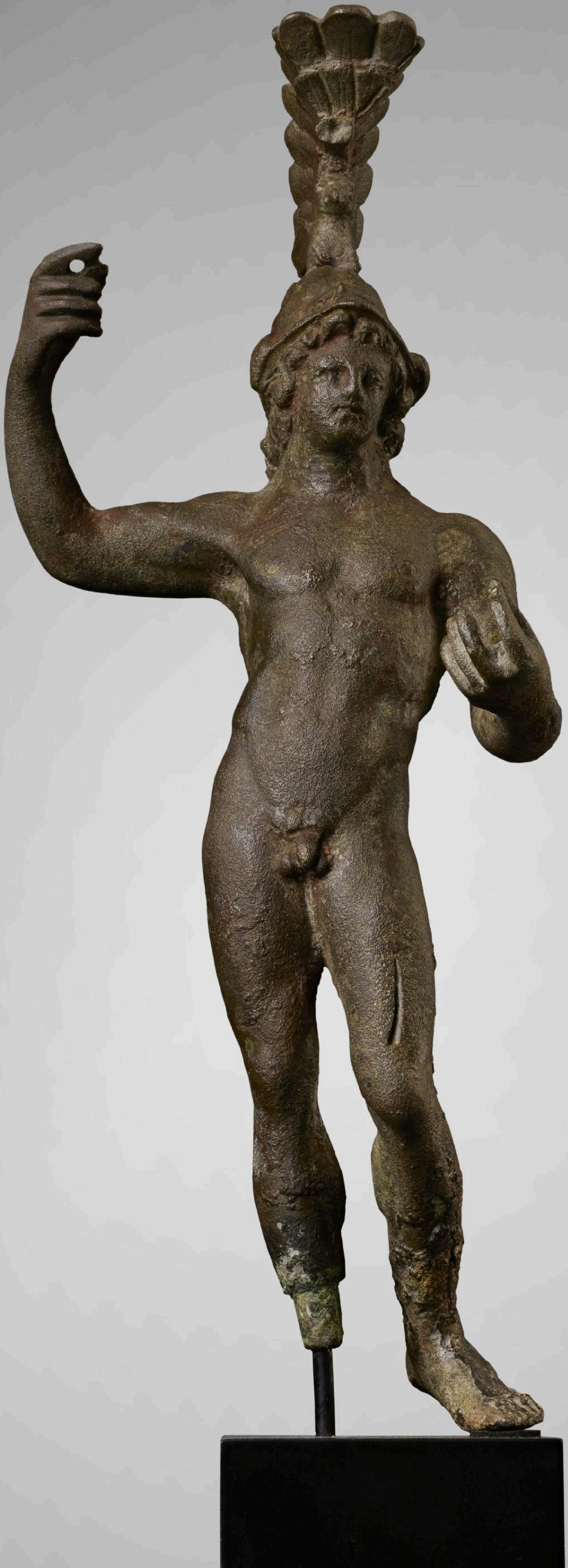
cast bronze, the Roman god of war is depicted nude, with fine detailing to the musculature, his weight is placed on the right leg, the left leg behind and bent at the knee, he wears an Italo-Corinthian helmet with elaborate crest supported by a small figure of a griffin, the cheek guards pulled up, with his thick hair protruding from under the helmet, his right hand is raised, originally to hold a separate spear, now lost, in his left forward bent hand he once held a sword placed on his lower arm, raised on a bespoke mount

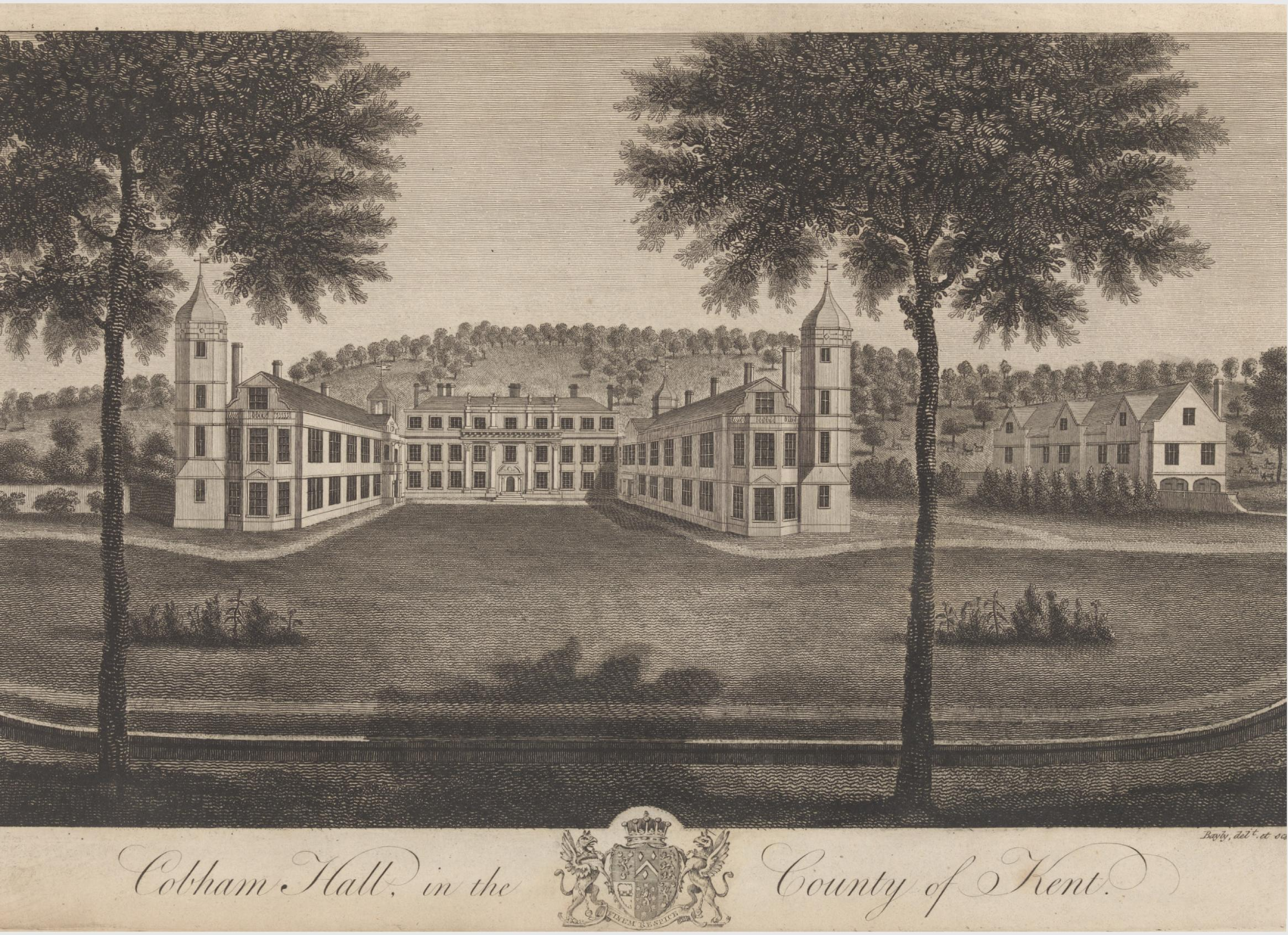
21.5cm high

Provenance: From the collection of the noted French archaeologist Louis-Gabriel Bellon (1819-1899), thence by family descent, accompanied by French antiquities passport

£20,000-30,000

This impressive Roman bronze figure of Mars is heavily influenced by depictions of Alexander the Great. It originates from the collection of Louis-Gabriel Bellon, a French archaeologist, painter, and collector, who assembled one of the most extensive collections of ancient Greek and Roman works in 19th-century Europe. Following his passing, a significant portion of his collection found a home in a purpose-built museum located in Bellon's birthplace of Saint Nicolas-lez-Arras. Unfortunately, the museum was destroyed during the First World War and his collection was retained by his family throughout the 20th century. A number of pieces from his collection now reside in major institutions, including the British Museum and the Louvre.




Bayly, del^t. et sc
Cobham Hall, in the County of Kent.
FINEM RESPICE

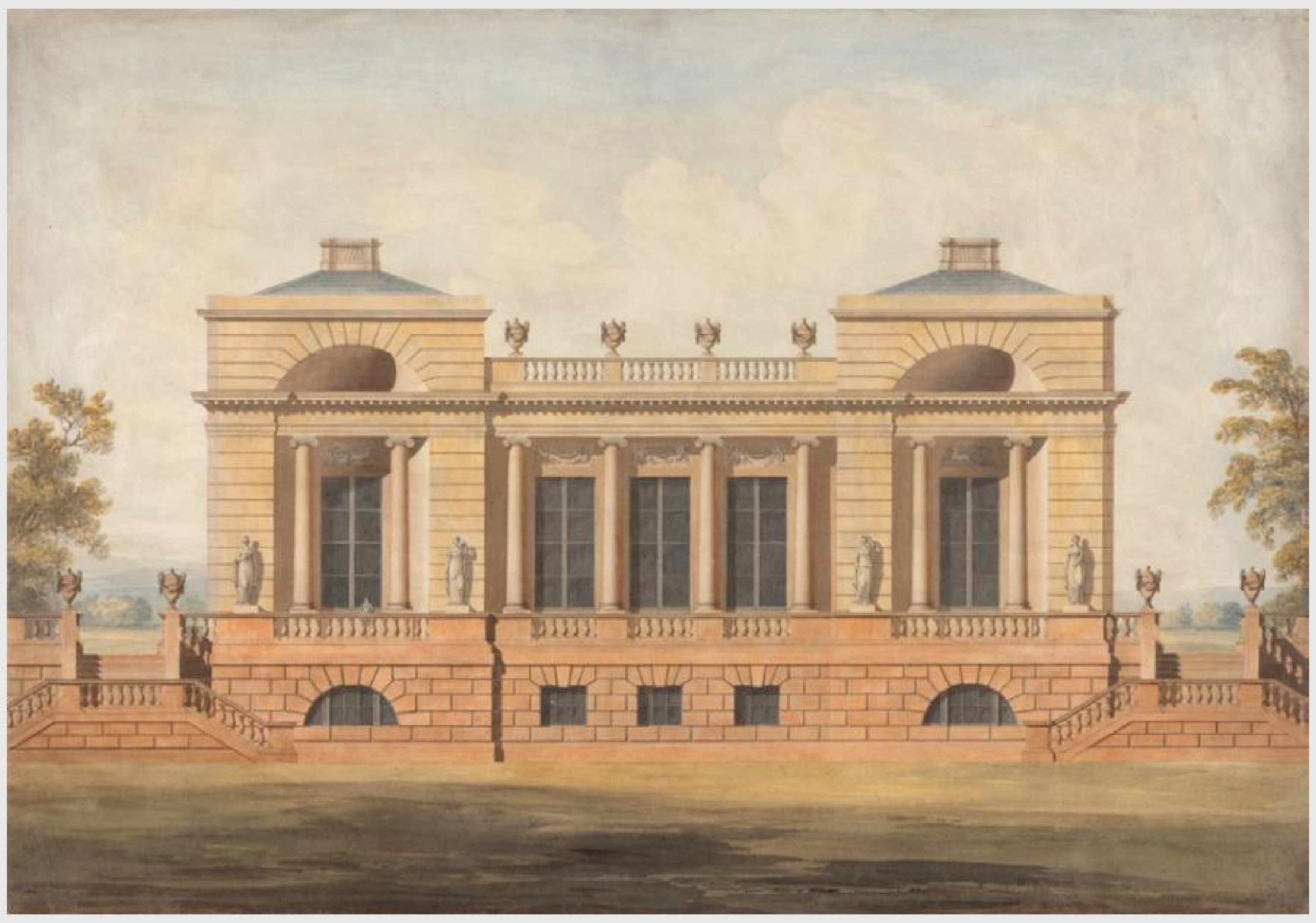
Cobham Hall in the County of Kent, from The History and Topographical Survey of the County of Kent, drawn and etched by John Bayly (British, active 1755–82) 1777–90. Metropolitan Museum of Art Accession Number: 2014.599.17

THE COBHAM HALL ANCIENT ROMAN BUSTS

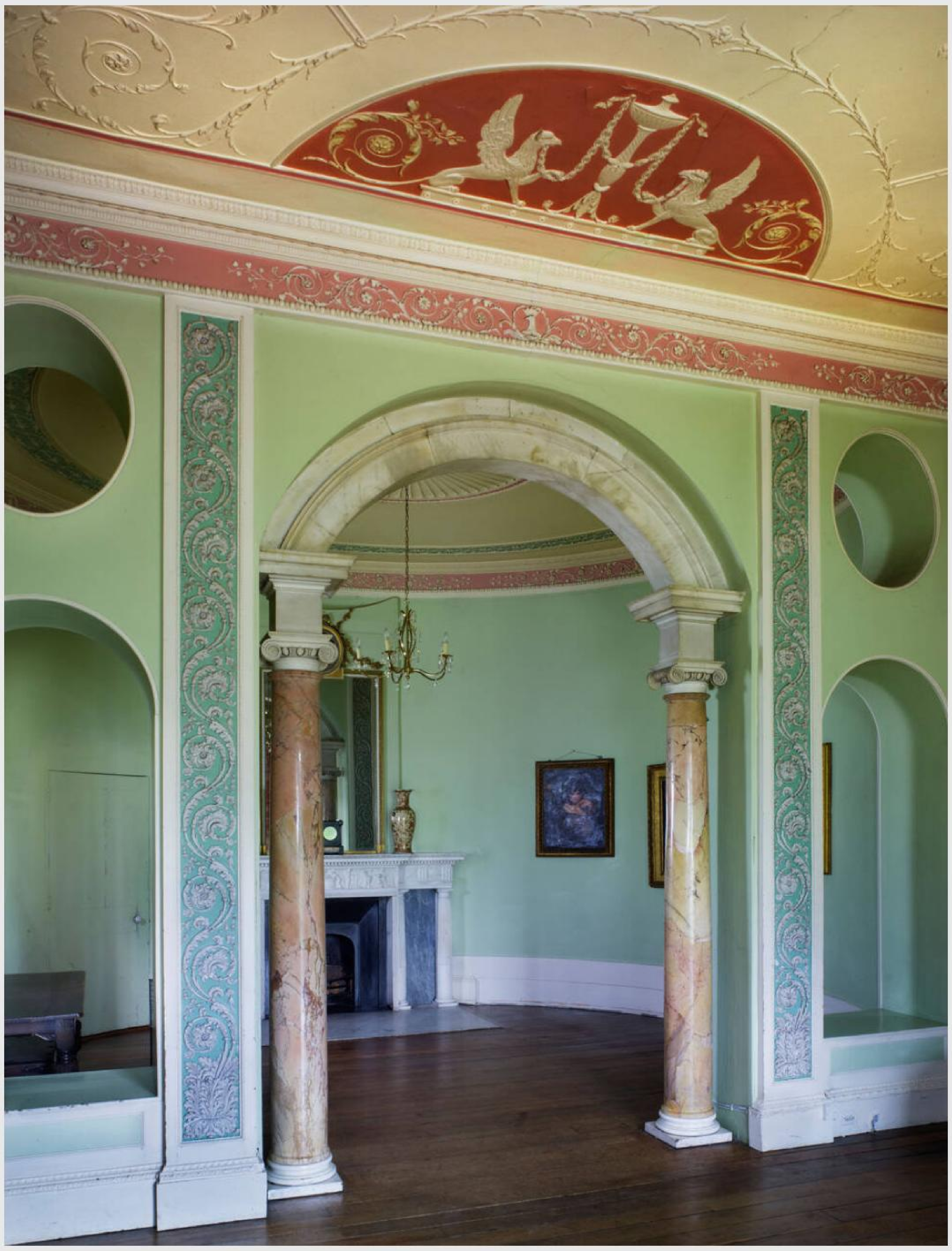
The following three lots, which include two over-life-size portraits of Roman empresses, possess a storied collection history. Markedly for their having resided in the famed Cobham Hall collection for over two hundred years from the late 18th century.

Cobham Hall has been the residence of various aristocratic families, each leaving their mark on its architecture and landscape. The earliest records of the estate in the 16th century trace back to the Cobham family, who played a significant role in shaping its architectural identity.
The Tudor origins of the house are evident in its striking facade, characterised by intricate brickwork and mullioned windows, reflecting the architectural style of the era. In the 17th century the Darnley's acquired Cobham Hall through marriage, when Sir Charles Heneage, later the 1st Earl of Darnley, married Lady Catherine, the heiress of the estate. The Darnleys have been associated with Cobham Hall ever since, with various family members residing there over the years until the mid-20th century.

Especially notable for his influence on the estate is John Bligh, 4th Earl of Darnley. His intense activity between 1781 and 1831 left the house and grounds thoroughly changed. He hired the distinguished architects James Wyatt and the Reptons, who would redesign the interior completely, extend and alter the wings, and give the building and gardens a Neoclassical styling, in accordance with the popular aesthetic in the late 18th century. Most importantly though, the 4th Earl also integrated an extensive antiquities collection acquired from the continent in the design. These were beautifully presented in the remodelled interior and gardens, often in dedicated niches.

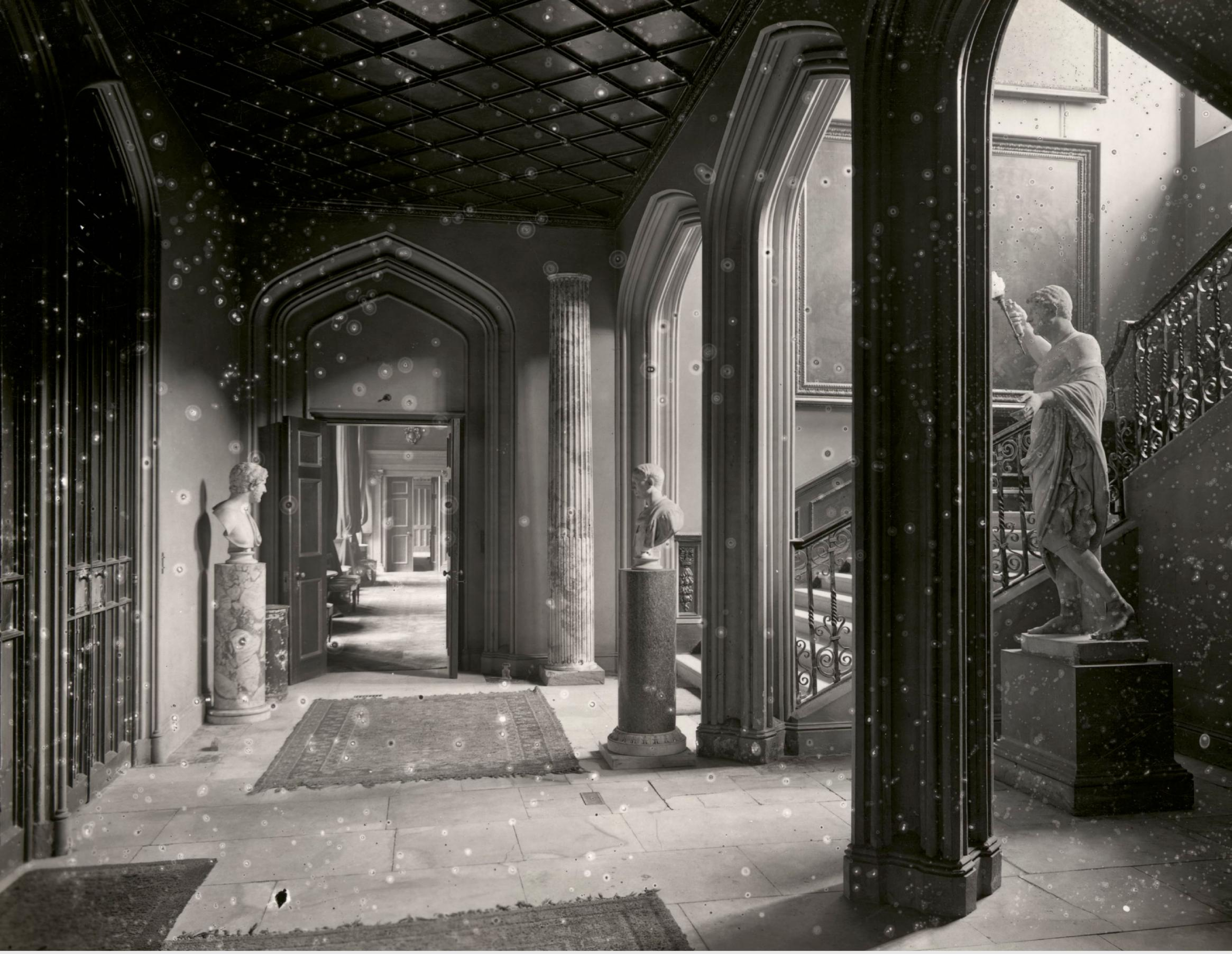


James Wyatt, 1746–1813, British, Design for an Unidentified Country House, ca. 1800, Watercolor and graphite, with pen and black ink on moderately thick, moderately textured, cream wove paper, Yale Center for British Art, Paul Mellon Collection, B1975.2.357.



Cobham Hall, Kent. Neo-classical central vestibule by James Wyatt, 1791, with central arch of scagliola Ionic columns. Angelo Hornak / Alamy Stock Photo

A number of Rome based dealers were active in the late eighteenth century, amongst the most notable was the Italian-born William Jenkins, who made his name as an antiquarian specialising in the sale of ancient Roman and Greek artifacts. He acted as an intermediary between Italian dealers, local excavators, and British buyers, facilitating the acquisition of antiquities for his clientele and played a crucial role in shaping the collections of British aristocrats. This included the Earl of Shelburne (later Marquess of Lansdowne), Sir William Hamilton and Charles Townley, whose impressive collection is now in the British Museum. The great German archaeologist Joachim Winckelmann even favourably mentioned Jenkin's acquisitions and knowledge. Jenkins worked closely with Gavin Hamilton, a Scottish artist, archaeologist, and antiquarian who also resided in Rome. He is best known for his archaeological excavations, including at sites such as Hadrian's Villa and the Roman Forum. A number of pieces are known to have been rediscovered by Hamilton, such as Theseus battling the Minotaur now housed in the British Museum, with a plaster cast of the sculpture displayed at the site of its discovery in Tivoli.



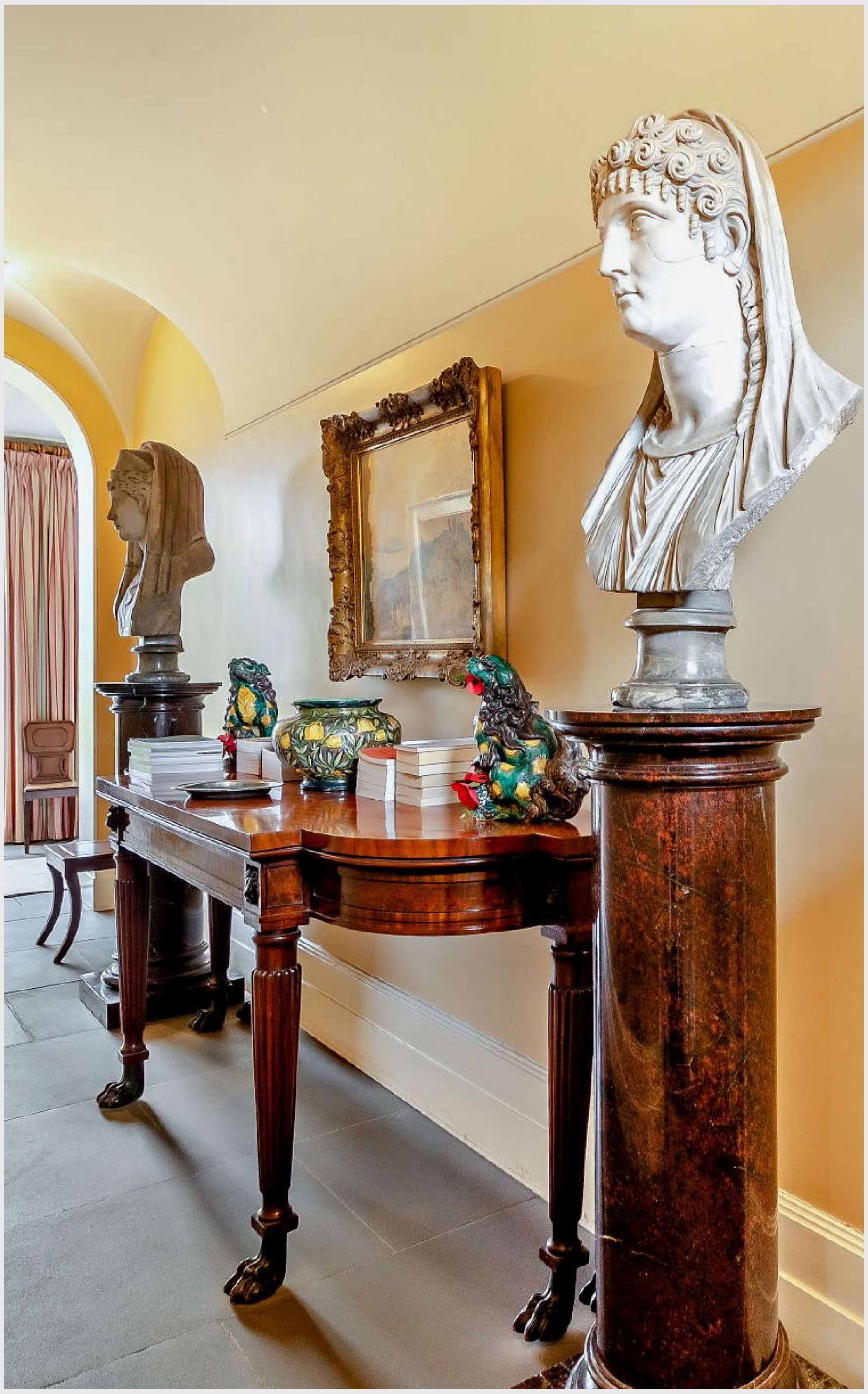
It highly likely that the 4th Earl would have been in contact with Jenkins to arrange for his purchases. The prominent antiquarian Ennio Quirino Visconti casually mentions that the family of the Earls of Darnley were purchasers of antiquities from the Villa Massimi-Negroni-Montalto and other well-known late eighteenth-century Roman collections. The statue of the Emperor Hadrian, sold by Christie's in New York on 29 October 2019 could certainly be traced back to the Villa[1] and subsequently Thomas Jenkins. Based on the present illustration, one can clearly see how the busts would have been presented in a similar style, as the red marble plinths they are sold with are a close comparison to the one seen on the right side of the image.

The present three busts show evidence of 18th century restoration and there is a suggestion that it is the work of Bartholomeo Cavaceppi (1716-99) or his workshop. Cavaceppi was both extraordinarily successful and highly prolific, he was involved in the restoration of the Red Faun in the Capitoline Museum, which was found in fragments at Tivoli in 1736: only the trunk, the head, the fruit on the nebris as well as a bit of skin from the leg and one thumb were discovered. Cavaceppi restored the figure to completion, and today it is a prominent example in the Capitoline collection. In 1751 Cavaceppi started to work directly for English collectors, often without intermediary dealers. He painstakingly recorded sculptures he sold in his work Raccolta d'antiche statue, showing his international dealings and especially that many of his items ended up in England.

The interest in antiquities was so intense in Great Britain that the trade in Rome in the latter half of the eighteenth century ended up largely in British hands. With the two central figures being Gavin Hamilton and Thomas Jenkins.

Left:

Interior view of a ground-floor entrance corridor and staircase at Cobham Hall, decorated with classical-style motifs and classical sculptures, circa 1910-40. Photographer: Brunell, W J. Historic England Archive Reference: CC45/01387 NMR07



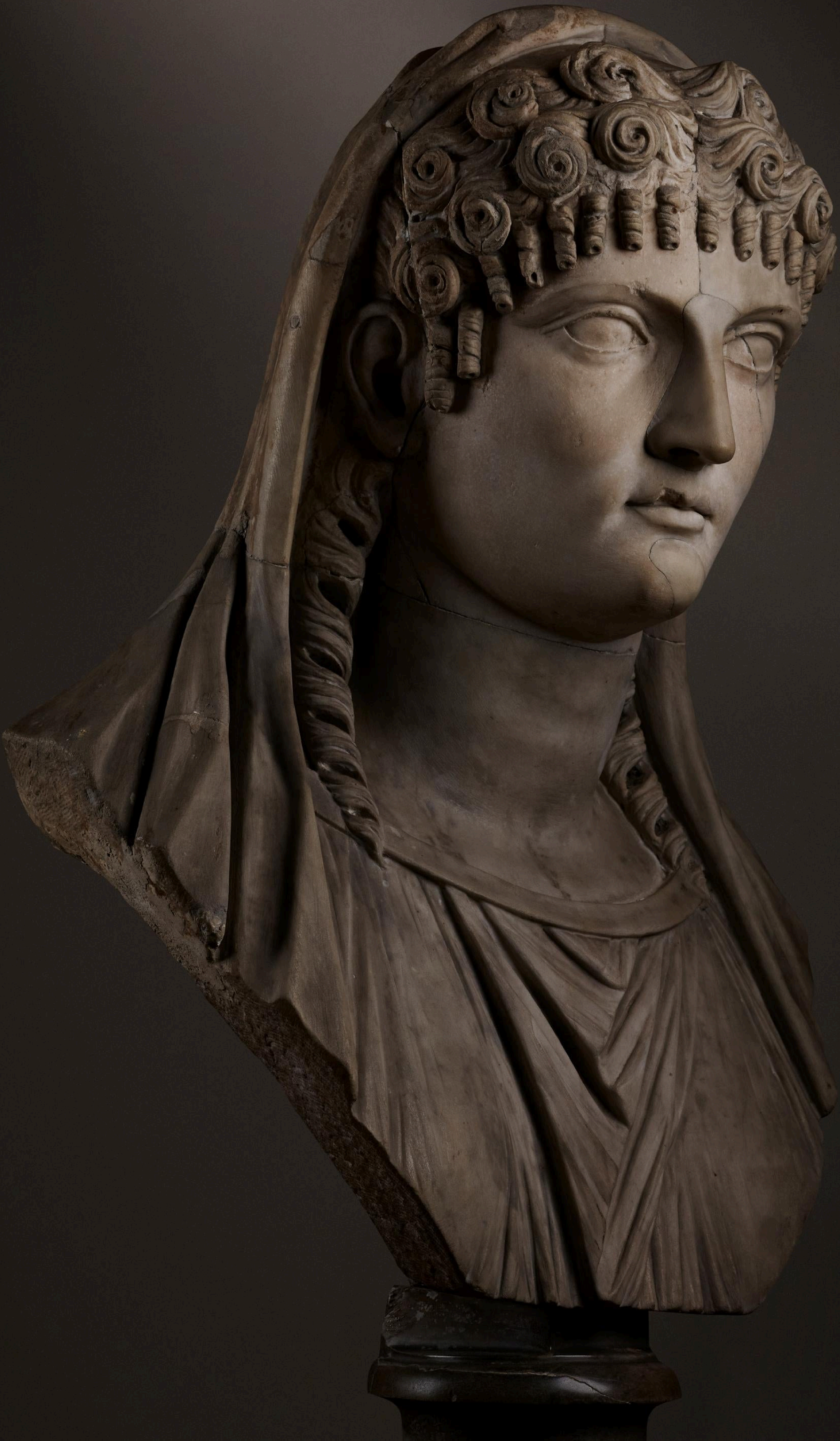
Right:

The Hall, Great House, Dedham, Essex, circa 2023

Throughout the 19th century the collection, later described as "outstanding" by Vermeule, remained in situ at Cobham Hall, but throughout the century financial difficulties appeared slowly set in for the family. One mention, from the family's point of view, of problems with money came when Ivo Bligh asked permission from his father, John 6th of Darnley, to marry Florence Morphy in 1883. He wrote to his son saying that he could not possibly afford a wedding at that time. The exact reasons why the estate began to fail are not clear. John 6th Earl of Darnley died in December 1896 and his son Edward 7th of Darnley died unexpectedly in 1900. The family would therefore have had to pay two sets of death duties within four years.

In 1924, Ivo and Florence, the 8th Earl and Countess of Darnley, even had to leave Cobham Hall to live at nearby Puckle Hill as the estate had become too expensive to run. Their son however, Esme, the 9th Earl of Darnley, was determined to return to Cobham Hall and make the estate viable. He ran a commercial Nursery business both at Cobham Hall and at his private residence at Westlands in Burstow in Surrey, built a swimming pool and boating lake with a tea-rooms and restaurant called The Laughing Water and extended the opening of the Hall and grounds to leisure visitors. Finally, the 9th Earl had to sell Cobham Hall in 1955. It was acquired by the Westwood Educational Trust and it became Cobham Hall Girls School which it still is today.

Sotheby's held a sale of the contents of Cobham Hall in London on 22 and 23 July 1957, where the three busts were acquired for the collection of Great House, Dedham, where they resided for a further eighty years.



13

ROMAN OVER-LIFE-SIZE MARBLE PORTRAIT HEAD OF POMPEIA PLOTINA

TRAJANIC PERIOD, C. 110 - 120 A.D.

carved marble, her hair arranged in a corkscrew fringe, with an elaborate coiffure composed of two rows of neatly wound curls and two long strands flowing down next to her neck; clad in a palla draped over the back of her head and over the shoulders, together with an early 19th century red marble plinth

bust 97cm high

Provenance: John Bligh, 4th Earl of Darnley (1767 – 1831), Cobham Hall, thence by descent Sotheby's, London, Cobham Hall, July 22nd 1957, lot 388

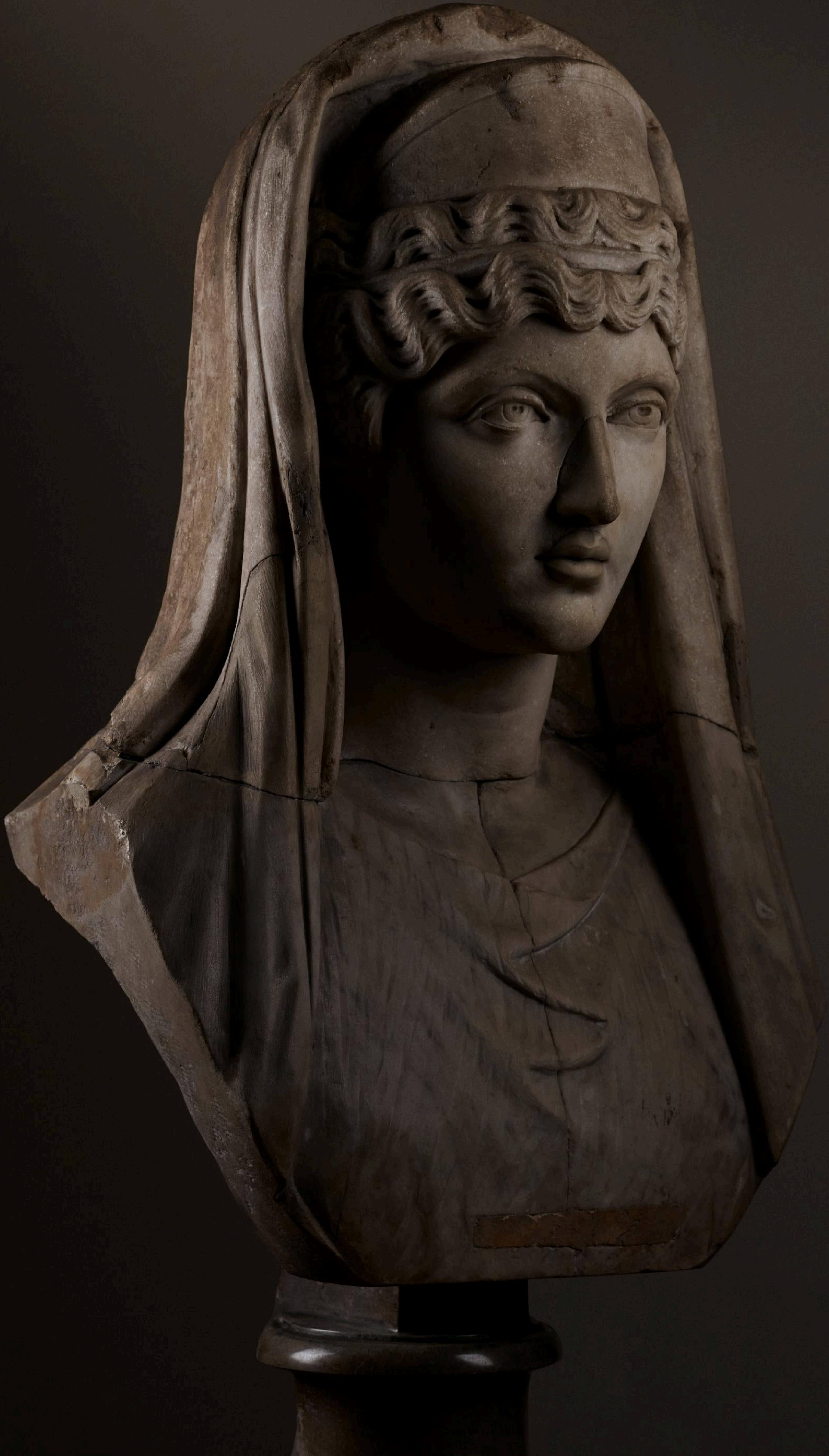
Note: The present large portrait of Pompeia Plotina, wife of the emperor Trajan, depicts her as an idealised beauty. Portrait sculpture from this period often reflected the influence of Greek artistic conventions, with an emphasis on ideal proportions and serene expressions. The era also saw a resurgence of interest in traditional Roman values, indeed both Pliny and Dio Chrysostom asserted that Trajan was conservative in nature, acting as a guardian of established norms. As such, idealised portrait sculpture helped to promote these values by portraying imperial figures as exemplars of Roman virtue. By depicting Trajan and his wider family as embodiments of these virtues, artists reinforced the idea of the emperor.

Pompeia Plotina herself was born around 70 A.D. into a prominent Roman family. Little is known about her early life, but she gained prominence when she married the future Emperor Trajan, likely around 100 A.D. As Trajan rose through the ranks of the Roman military and eventually ascended to the imperial throne in 98 A.D., Plotina assumed the role of empress consort.

During Trajan's reign, Plotina was known for her philanthropy and patronage of public works, funding various civic projects and charitable initiatives throughout the empire. Plotina's adherence to Stoic principles, a philosophical school popular among the Roman elite, was notable. She is described as having embraced a life of simplicity and modesty, eschewing the trappings of power and luxury often associated with imperial life.

Following Trajan's death in 117 A.D., Plotina continued to be revered but lived out the remainder of her life in relative obscurity, passing away sometime in the early 120's A.D.

£25,000-35,000



14

ROMAN OVER-LIFE-SIZE MARBLE PORTRAIT HEAD OF FAUSTINA THE ELDER

ANTONINE PERIOD, C. 135 - 140 A.D.

carved marble, her hair arranged in two layers of meticulous waves divided by a plain headband, topped with a crescent-shaped diadem; clad in a palla draped over the back of her head and over the shoulders; together with a 19th century red marble plinth

97cm high

Provenance: John Bligh, 4th Earl of Darnley (1767 – 1831), Cobham Hall, thence by descent
Sotheby's, London, Cobham Hall, July 22nd 1957, lot 389

Note: The present piece depicts the empress Faustina the Elder, wife of emperor Antoninus Pius, and dates to around 135 – 140 A.D. It is a highly idealised and rejuvenated image. Her hairstyle is not a traditional Roman one but is rather inspired by the imagery of the goddess Hera.

Faustina the Elder, also known as Annia Galeria Faustina or Faustina Major, was the daughter of the Marcus Annius Verus and Rupilia Faustina. She married her cousin, the future Emperor Antoninus Pius, in 110 A.D, cementing her position at the centre of Roman imperial power.

In 138 A.D. Antoninus Pius would succeed Hadrian as emperor and Faustina was granted the title of Augusta by the Senate. However, only three years later, in 141 A.D., she would die unexpectedly. It appears that Antoninus was devastated by her passing, he had the Senate deify her and dedicate the Temple of Faustina to her in the Roman Forum. A priesthood was assigned to her worship, her image was carried in '*pompa circensis'* and there was a foundation for orphan girls established in her honour. Her image was kept in circulation as coins in the name of 'Diva Faustina' continued to be issued, apparently through the whole course of the reign of Antoninus Pius, which is, as far as we know, a privilege that is a unique tribute from the emperor to his deceased wife.

£25,000-35,000

15

ROMAN MARBLE PORTRAIT BUST OF A LADY

HADRIANIC PERIOD, C. 125 - 130 A.D.

carved marble, depicting an older lady of the middle Hadrianic period, her gaze fixed directly ahead, with full features, the hair natural and otherwise braided in tight curls around the crown of the head and knotted in a bow above the forehead, the folds of her garment sensitively rendered

60cm high

Provenance: John Bligh, 4th Earl of Darnley (1767 – 1831), Cobham Hall, thence by descent
Sotheby's, London, Cobham Hall, July 22nd 1957, lot 398
Published: C. Vermeule and D. v. Bothmer, 'Notes on a New Edition of Michaelis: Ancient Marbles in Great Britain' (Part Three:1), American Journal of Archaeology 63.2 (April 1959), p. 149

Note: The present piece is a privately commissioned bust of an aristocratic lady of the 2nd century A.D., both the portrait style and distinctive front tied plaits are diagnostic of the middle-late Hadrianic period (cf. in this respect: Felletti Maj, *Ritratti 104*, no 198; Richter, *Roman Portraits* no 65; Ashmole, *Ince* no 91). The style of the drapery depicted was fully developed by the 120's A.D., for comparison, see the bust of the Empress Sabina, Museo del Prado, accession number E000210.

In this bust, we can observe how naturalistic depictions became increasingly preferred in the Hadrianic Period above the more idealised depictions of the earlier Trajanic Period (exemplified by lot one of this sale, the bust of Pompeia Plotina). In contrast, the shift toward more naturalistic depictions during the Hadrianic Period reflects changing artistic sensibilities and philosophical trends. Under Emperor Hadrian, there was a growing interest in individualism, introspection, and realism in art. This shift away from idealisation toward a more nuanced and lifelike portrayal of human subjects reflected broader philosophical currents, including the influence of Stoicism and the embrace of a more contemplative and inward-focused approach to aesthetics.

£20,000-30,000

16

ROMAN OVER-LIFE-SIZE MARBLE HEAD OF ZEUS-AMON

C. 80 – 120 A.D.

carved marble, depicted with a broad neck, the head turned subtly to the right, with the gaze fixed to the side, the pupils drilled, the lips slightly parted, with thick curly beard, wavy hair and rams horns curling around each ear, raised on a bespoke mount.

Height: 39.4 cm

Provenance: Sir Sidney Nolan (1917-92), London – acquired from Lord McAlpine of West Green (1942-2014):
Christie's, London, 27th October 1993, lot 39.
Subsequently with Richard Philp, London.
Subsequently in the collection of Mr and Mrs Tim Hamilton, London acquired from the previous
Exhibited: Forge & Lynch Ltd, An Eye into the Ancient Past Antiquities from 3000 BC - 300 AD, London, July 2023, no. 19.

Note: The tutelary deity of Alexander the Great, Zeus-Ammon, was worshipped at the cult centre located in the Oasis of Siwa, nestled within the Libyan desert. It was at this sacred site that Alexander embarked on his pilgrimage in 331 B.C., seeking counsel from the god. The advice received was said to affirm his legitimacy as the ruler of Egypt and as a figure of divine authority. Henceforth, Alexander often referred to Zeus-Ammon as his true father and for centuries after his death currency was issued depicting him adorned with the Horns of Ammon.

The present piece was formerly part of the collection of the noted artist Sidney Nolan (1917-1992). Nolan is celebrated for his distinctive style and contributions to modern art. He gained international recognition for his series of paintings depicting the outlaw Ned Kelly, which reimagined Australian history in bold and abstract forms. Nolan's work often explored themes of identity, myth, and the Australian landscape, characterized by vivid colours and expressive brushstrokes. Throughout his career, he remained a leading figure in Australian art, leaving a lasting legacy as one of the country's most influential painters.

£10,000-15,000

AUCTION CONTINUES AS
FORM THROUGH TIME

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CONDITIONS OF **SALE** 22.3

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These Conditions of Sale and the Saleroom Notices as well as specific Catalogue terms, set out the terms on which we offer the Lots listed in this Catalogue for sale. By registering to bid and/or by bidding at auction You agree to these terms, we recommend that You read them carefully before doing so. You will find a list of definitions and a glossary at the end providing explanations for the meanings of the words and expressions used.

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Lyon & Turnbull Ltd. acts as agent for the Seller. Lyon & Turnbull Ltd. acts as agent for the Seller. On occasion where Lyon & Turnbull Ltd. own a lot in part or full the property will be identified in the catalogue with the symbol (🅰) next to its lot number.

A. BEFORE THE SALE

1. DESCRIPTIONS OF LOTS

Whilst we seek to describe Lots accurately, it may be impractical for us to carry out exhaustive due diligence on each Lot. Prospective Buyers are given ample opportunities to view and inspect before any sale and they (and any independent experts on their behalf) must satisfy themselves as to the accuracy of any description applied to a Lot. Prospective Buyers also bid on the understanding that, inevitably, representations or statements by us as to authorship, genuineness, origin, date, age, provenance, condition or Estimated selling price involve matters of opinion. We undertake that any such opinion shall be honestly and reasonably held and only accept liability for opinions given negligently or fraudulently. Subject to the foregoing neither we the Auctioneer or our employees or agents accept liability for the correctness of such opinions and no warranties, whether relating to description, condition or quality of Lots, express, implied or statutory, are given. Please note that photographs/images provided may not be fully representative of the condition of the Lot and should not be relied upon as indicative of the overall condition of the Lot. All dimensions and weights are approximate only.

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(a) Condition Reports: Condition Reports are provided on our Website or upon request. The absence of a report does not imply that a Lot is without imperfections. Large numbers of such requests are received shortly before each sale and department specialists and administration will endeavour to respond to all requests although we offer no guarantee. Any statement in relation to the Lot is merely an expression of opinion of the Seller or us and should not be relied upon as an inducement to bid on the Lot. Lots are available for inspection prior to the sale and You are strongly advised to examine any Lot in which You are interested prior to the sale. Our Condition Reports are not prepared by professional conservators, restorers or engineers. Our Condition Report does not form any contract between us and the Buyer. The Condition Reports do not affect the Buyer’s obligations in any way.

(b) Estimates: Estimates are placed on each Lot to help Buyers gauge the sums involved for the purchase of a particular Lot. Estimates do not include the Buyer’s Premium or VAT. Estimates are a matter of opinion and prepared in advance. Estimates may be subject to change and are for guidance only and should not be relied upon.

(c) Catalogue Alterations: Lot descriptions and Estimates are prepared in advance of the sale and may be subject to change. Any alterations will be announced on the Catalogue alteration sheet, made available prior to the sale. It is the responsibility of the Buyer to make themselves aware to any alterations which may have occurred.

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Lyon & Turnbull may, at its discretion, withdraw any Lot at any time prior to or during the sale of the Lot. Lyon & Turnbull has no liability to You for any decision to withdraw.

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(i) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to enhance their look, through methods such as heating and oiling. These methods are accepted practice but may make the gemstone less strong and/or require special care in future.

(ii) All types of gemstones may have been improved by some method. You may request a gemmological report for any Lot which does not have a report if the request is made to us at least three weeks before the date of the sale and You pay the fee for the report in advance of receiving said report.

(iii) We do not obtain a gemmological report for every gemstone sold in our sales. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports may be described in the Sale Particulars. Reports will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(iv) For jewellery sales, all Estimates are based on the information in any gemmological report or, if no gemmological report is available, You should assume that the gemstones may have been treated or enhanced.

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(c) Alcohol: may only be sold to persons aged of 18 years and over. By registering to bid, You affirm that You are at least that age. All collections must be signed for by a person over the age of 18. We Reserve the right to ask for ID from the person collecting. Buyers of alcohol must make appropriate allowances for natural variations of ullages, conditions of corks and wine. We can provide no guarantees as to how the alcohol may have been stored. There is always a risk of cork failure and allowance by the Buyer must be made. Alcohol is sold “as is” and quality of the alcohol is entirely at the risk of the Buyer and no warranties are given.

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(e) Electrical Goods: are sold as “works of art” only and if bought for use must be checked over for compliance with safety regulations by a qualified electrician first. Use of such goods is entirely at the risk of the Buyer and no warranties as to safety of the goods are given.

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(a) If this is Your first time bidding at Lyon & Turnbull or You are a returning Bidder who has not bought anything from us within the last two years You must register at least 48 hours before an auction to give us enough time to process and approve Your registration. We may, at our discretion, decline to permit You to register as a Bidder. You will be asked for the following:

(i) Individuals: Photo identification (driving licence, national identity card or passport) and, if not shown on the ID document, proof of Your current address (for example, a current utility bill or bank statement)

(ii) Corporate clients: Your Certificate of Incorporation or equivalent document(s) showing Your name and registered address together with documentary proof of directors and beneficial owners, and;

(iii) Trusts, partnerships, offshore companies and other business structures please contact us directly in advance to discuss requirements.

(b) We may also ask You to provide a financial reference and/or a deposit to allow You to bid. For help, please contact our Finance Department on +44(0)131 557 8844.

2. RETURNING BIDDERS

We may at our discretion ask You for current identification as described in paragraph B.1.(a) above, a finance reference or a deposit as a condition of allowing You to bid. If You have not bought anything from us in the last two years, or if You want to spend more than on previous occasions, please contact our Finance Department on +44(0)131 557 8844.

3. FAILURE TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion You do not satisfy our Bidder identification and registration procedures including, but not limited to, completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register You to bid, and if You make a successful bid, we may cancel the contract between You and the Seller.

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(a) As an authorised Bidder: If You are bidding on behalf of another person, that person will need to complete the registration requirements above before You can bid, and supply a signed letter authorising You to bid for him/her.

(b) As agent for an undisclosed principal: If You are bidding as an agent for an undisclosed principle (the ultimate Buyer(s)) You accept personal liability to pay the Purchase Price and all other sums due, unless it has been agreed in writing with us before commencement of the auction that the Bidder is acting as an agent on behalf of a named third party acceptable to us and we will seek payment from the named third party.

5. BIDDING IN PERSON

If You wish to bid in the saleroom You must register for a numbered bidding paddle before You begin bidding. Please ensure You bring photo identification with You to allow us to verify Your registration.

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The bidding services described below are a free service offered as a convenience to our clients and we are not responsible for any error (human or otherwise), omission or breakdown in providing these services.

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Your request for this service must be made no later than 12 hours prior to the auction. We will accept bids by telephone for Lots only if our staff are available to take the bids. If You need to bid in a language other than English You should arrange this Well before the auction. We do not accept liability for failure to do so or for errors and omissions in connections.

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For certain auctions we will accept bids over the internet. For more information please visit our Website. We will use reasonable efforts to carry out online bids and do not accept liability for equipment failure, inability to access the internet or software malfunctions related to execution of online bids/ live bidding.

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While prospective Buyers are strongly advised to attend the auction and are always responsible for any decision to bid for a particular Lot and shall be assumed to have carefully inspected and satisfied themselves as to its condition we shall, if so instructed, clearly and in writing execute bids on their behalf. Neither the Auctioneer nor our employees nor agents shall be responsible for any failure to do so. Where two or more commission bids at the same level are recorded we Reserve the right in our absolute discretion to prefer the first bid so made. Bids must be expressed in the currency of the saleroom. The Auctioneer will take reasonable steps to carry out written bids at the lowest possible price, taking into account the Reserve. If You make a written bid on a Lot which does not have a Reserve and there is no higher bid than Yours, we will bid on Your behalf at around 50% of the lower Estimate or, if lower, the amount of Your bid.

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(b) Telephone Bidders, and internet Bidders through Lyon & Turnbull Live or any other online bidding platform we have chosen to list on and;

(c) Written bids (also known as absentee bids or commission bids) left with us by a Bidder before the auction.

5. BIDDING INCREMENTS

Bidding increments shall be at the Auctioneer's sole discretion.

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1. THE PURCHASE PRICE

For each Lot purchased a Buyer's Premium of 26% of the Hammer Price of each Lot up to and including £20,000, plus 25% from £20,001 to £500,000, plus 20% from £500,001 thereafter. VAT at the appropriate rate is charged on the Buyer's Premium. No VAT is payable on the Hammer Price or premium for printed books or unframed maps bought at auction.

Live online bidding may be subject to an additional premium (level dependent on the live bidding service provider chosen). This additional premium is subject to VAT at the appropriate rate as above.

2. VALUE ADDED TAX

Value Added Tax is charged at the appropriate rate prevailing by law at the date of sale and is payable by Buyers of relevant Lots.

(a) Lots affixed with (†): Value Added Tax on the Hammer Price is imposed by law on all items affixed with a dagger (†). This imposition of VAT maybe because the Seller is registered for VAT within the European Union and is not operating under a Margin Scheme.

(b) Lots affixed with (*): A reduced rate of Value Added Tax on the Hammer Price of 5% is payable. This indicates that a Lot has been imported from outwit the European Union. This reduced rate is applicable to Antique items.

(c) Lots affixed with [Ω]: Standard rate of Value Added Tax on the Hammer Price and premium is payable. This applies to items that have been imported from outwit the European Union and do not fall within the reduced rate category outlined above.

3. ARTIST'S RESALE ROYALTY (DROIT DE SUITE)

This symbol § indicates works which may be subject to the Droit de Suite or Artist's Resale Right, which took effect in the United Kingdom on 14th February 2006. We are required to collect a royalty payment for all qualifying works of art. Under new legislation which came into effect on 1st January 2012 this applies to living artists and artists who have died in the last 70 years. This royalty will be charged to the Buyer on the Hammer Price and in addition to the Buyer's Premium. It will not apply to works where the Hammer Price is less than €1,000 (euros). The charge for works of art sold at and above €1,000 (euros) and below €50,000 (euros) is 4%. For items selling above €50,000 (euros), charges are calculated on a sliding scale. All royalty charges are paid to the Design and Artists Copyright Society ('DACS') and no handling costs or additional fees are retained by the Auctioneer. Resale royalties are not subject to VAT. Please note that the royalty payment is calculated on the rate of exchange at the European Central Bank on the date of the sale. More information on Droit de Suite is available at www.dacs.org.uk.

E. WARRANTIES

1. SELLER'S WARRANTIES

For each Lot, the Seller gives a warranty that the Seller;

(a) Is the owner of the Lot or a joint owner of the Lot acting with the permission of the other co-owners, or if the Sellers is not the owner of or a joint owner of the Lot, has the permission of the owner to sell the Lot, or the right to do so in law, and;

(b) Had the right to transfer ownership of the Lot to the Buyer without any restrictions or claims by anyone else.

If either other above warranties are incorrect, the Seller shall not have to pay more than the Purchase Price (as defined in the glossary) paid by You to us. The Seller will not be responsible to You for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, other damages or expense. The Seller gives no warranty in relation to any Lot other than as set out above and, as far as the Seller is allowed by law, all warranties from the Seller to You, and all obligations upon the Seller which may be added to this agreement by law, are excluded.

2. AUTHENTICITY GUARANTEE

We guarantee that the authorship, period, or origin (collectively, “Authorship”) of each Lot in this Catalogue is as stated in the BOLD or CAPITALISED type heading in the Catalogue description of the Lot, as amended by oral or written saleroom notes or announcements. We make no warranties whatsoever, whether express or implied, with respect to any material in the Catalogue other than that appearing in the Bold or Capitalised heading and subject to the exclusions below.

In the event we, in our reasonable opinion, deem that the conditions of the authenticity guarantee have been satisfied, it shall refund to the original purchaser of the Lot the Hammer Price and applicable Buyer’s Premium paid for the Lot by the original purchaser.

This Guarantee does not apply if:

(a) The Catalogue description was in accordance with the opinion(s) of generally accepted scholar(s) and expert(s) at the date of the sale, or the Catalogue description indicated that there was a conflict of such opinions; or

(b) the only method of establishing that the Authorship was not as described in the Bold or Capitalised heading at the date of the sale would have been by means or processes not then generally available or accepted; unreasonably expensive or impractical to use; or likely (in our reasonable opinion) to have caused damage to the Lot or likely to have caused loss of value to the Lot; or

(c) There has been no material loss in value of the Lot from its value had it been in accordance with its description in the Bold or Capitalised type heading.

This Guarantee is provided for a period of one year from the date of the relevant auction, is solely for the benefit of the original purchaser of the Lot at the auction and may not be transferred to any third party. To be able to claim under this Authenticity Guarantee, the original purchaser of the Lot must:

(a) notify us in writing within one month of receiving any information that causes the original purchaser of record to dispute the accuracy of the Bold or Capitalised type heading, specifying the Lot number, date of the auction at which it was purchased and the reasons for such dispute; and

(b) return the Lot to our registered office in the same condition as at the date of sale to the original purchaser of record and be able to transfer good title to the Lot, free from any third party claims arising after the date of such sale.

We have discretion to waive any of the above requirements. We may require the original purchaser of the Lot to obtain, at the original purchaser of Lot’s cost, the reports of two independent and recognised experts in the field. The reports must be mutually acceptable to us and the original purchaser of the Lot. We shall not be bound by any reports produced by the original purchaser of the Lot, and Reserves the right to seek additional expert advice at its own expense. It is specifically understood and agreed that the rescission of a sale and the refund of the original Purchase Price paid (the successful Hammer Price, plus the Buyer’s Premium) is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law. Lyon & Turnbull and the Seller shall not be liable for any incidental or consequential damages incurred or claimed, including without limitation, loss of profits or interest.

3. YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activities, including tax evasion and You are neither; under investigation, have been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) Where You are bidding on behalf of another person You warrant that:

(i) You have conducted appropriate customer due diligence on the ultimate Buyer(s) of the Lot(s) in accordance with all relevant anti-money laundering legislation, consent to us relying on this due diligence, and You will retain for a period of not less than five years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by a third party auditor upon our written request to do so;

(ii) The arrangements between You and the ultimate Buyer(s) in relation to the Lot or otherwise do not, in whole or in part, facilitate tax crimes, and;

(iii) You do not know, and have no reason to suspect that the funds used for settlement are connected with the proceeds of any criminal activity, including tax evasion, or that the ultimate Buyer(s) are under investigation or have been charged with or convicted of money-laundering, terrorist activities, or other crimes.

F. PAYMENT

1. MAKING PAYMENT

(a) Within 7 days of a Lot being sold You will pay to us the Total Amount Due in cash or by such other method as is agreed by us. We accept cash, bank transfer (details on request), debit cards and Visa or MasterCard credit cards. Please note that we do not accept cash payments over £5,000 per Buyer per year.

(b) Any payments by You to us can be applied by us towards any sums owing by You to us howsoever incurred and without agreement by You or Your agent, whether express or implied.

(c) We will only accept payment from the registered Bidder. Once issued, we cannot change the Buyer’s name on an invoice or re-issue the invoice in a different name.

(d) The ownership of any Lots purchased shall not pass to You until You have made payment in full to us of the Total Amount Due. The risk in and the responsibility for the Lot will transfer to You from whichever is the earlier of the following:

(i) When You collect the Lot; or

(ii) At the end of the 30th day following the date of the auction, or, if earlier, the date the Lot is taken into care by a third party unless we have agreed otherwise with You in writing.

(e) You shall at Your own risk and expense take away any Lots that You have purchased and paid for not later than 7 working days following the day of the auction or upon the clearance of any cheque used for payment whichever is later. We can provide You with a list of shippers. However, we will not be responsible for the acts or omissions of carriers or packers whether or not recommended by us.

(f) No purchase can be claimed or removed until it has been paid for.

(g) It is the Buyer’s responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time.

2. IN THE EVENT OF NON-PAYMENT

If any Lot is not paid for in full and taken away in accordance with these Conditions or if there is any other breach of these Conditions, we, as agent for the Sellers and on their behalf, shall at our absolute discretion and without prejudice to any other rights we may have, be entitled to exercise one or more of the following rights and remedies:

(a) To proceed against You for damages for breach of contract;

(b) To rescind the contract for sale of that Lot and/or any other Lots sold by us to You;

(c) To resell the Lot(s) (by auction or private treaty) in which case You shall be responsible for any resulting deficiency in the Total Amount Due (after crediting any part payment and adding any resale costs).

(d) To remove, store and insure the Lot in the case of storage, either at our premises or elsewhere and to recover from You all costs incurred in respect thereof;

(e) To charge interest at a rate of 5% a year above the Bank of Scotland base rate from time to time on all sums outstanding for more than 7 working days after the sale;

(f) To retain that or any other Lot sold to You until You pay the Total Amount Due;

(g) To reject or ignore bids from You or Your agent at future auctions or to impose conditions before any such bids shall be accepted;

(h) To apply any proceeds of sale of other Lots due or which become due to You towards the settlement of the Total Amount Due by You and to exercise a lien over any of Your property in our possession for any purpose until the debt due is satisfied. You will be deemed to have granted such security to us and we may retain such property as collateral security for Your obligations to us; we may decide to sell Your property in any way we think appropriate. We will use the proceeds of the sale against any amounts You owe us and we will pay any amount left from that sale to You. If there is a shortfall, You must pay us the balance; and

(i) Take any other action we see necessary or appropriate.

G. COLLECTION & STORAGE

(1) It is the Buyer’s responsibility to ascertain collection procedures, particularly if the sale is not being held at our main sale room and the potential storage charges for Lots not collected by the appropriate time. Information on collection is set out in the Catalogue and our Website

(2) Unless agreed otherwise, You must collect purchased Lots within seven days from the auction. Please note the Lots will only be released upon full payment being received.

(3) If You do not collect any Lot within seven days following the auction we can, at our discretion;

(i) Charge You storage costs at the rates set out on our Website.

(ii) Move the Lot to another location or an affiliate or third party and charge You transport and administration costs for doing so and You will be subject to the third party storage terms and pay for their fees and costs.

(iii) Sell the Lot in any way we think reasonable.

H. TRANSPORT & SHIPPING

1. TRANSPORT AND SHIPPING

We will include transport and shipping information with each invoice sent to You as well as displayed on our Website. You must make all transport and shipping arrangements.

2. EXPORT OF GOODS

Buyers intending to export goods should ascertain;

(a) Whether an export licence is required; and

(b) Whether there is any specific prohibition on importing goods of that character, e.g. items that may contain prohibited materials such as ivory or rhino horn. It is the Buyer’s sole responsibility to obtain any relevant export or import licence. The denial of any licence or any delay in obtaining licences shall neither justify the recession of any sale not any delay in making full payment for the Lot.

3. CITES: ENDANGERED PLANTS AND ANIMALS LEGISLATION

Please be aware that all Lots marked with the symbol Y may be subject to CITES regulations when exporting these items outside the EU. These regulations may be found at http://www.defra.gov.uk/ahvla-en/imports-exports/cites

We accept no liability for any Lots which may be subject to CITES but have not be identified as such.

I. OUR LIABILITY TO YOU

(a) We give no warranty in relation to any statement made, or information give, by us, our representatives or employees about any Lot other than as set out in the authenticity warranty and as far as we are allowed by law, all warranties and other terms which may be added to this agreement by law are exclude. The Seller's warranties contained in paragraph E.1 are their own and we do not have a liability in relation to those warranties.

(b) (i) We are not responsible to You for any reason whether for breaking this agreement or any other matter relating to Your purchase of, or bid for, any Lot other than in the event of fraud or fraudulent misrepresentation by us other than as expressly set out in these conditions of sale; or

(ii) We do not give any representation, warranty or guarantee or assume any liability for a kind in respect of any Lot with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature or historical relevance, except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) in particular, please be aware that our written and telephone bidding services, Lyon & Turnbull Live, Condition Reports, currency converter and saleroom video screens are free services and we are not responsible for any error (human or otherwise) omission or breakdown in these services.

(d) We have no responsibility to any person other than a Buyer in connection with the purchase of any Lot

(e) If in spite of the terms of this paragraph we are found to be liable to You for any reason, we shall not have to pay more than the Purchase Price paid by You to us. We will not be responsible for any reason for loss of profits, business, loss of opportunity or value, expected savings or interest, costs damages or expenses.

J. OTHER TERMS

1. OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel the sale of a Lot if;

(i) Any of our warranties are not correct, as set out in paragraph E3,

(ii) We reasonably believe that completing the transaction is or may be unlawful; or

(iii) We reasonably believe that the sale places us or the Seller under any liability to anyone else or may damage our reputation.

2. RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law if You do not wish to be videotaped, You may make arrangements to bit by telephone or a written bid or bid on Lyon & Turnbull Live instead. Unless we agree otherwise in writing, You may not videotape or record proceedings at any auction.

3. COPYRIGHT

We own the copyright in respect of all images, illustrations and written material produced by or for us relating to a Lot. (Including Catalogue entries unless otherwise noted in the Catalogue) You cannot use them without our prior written permission. We do not offer any guarantee that You will gain any copyright or other reproductions to the Lot.

4. ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as deleted and the rest of this agreement will remain in force.

5. TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer Your rights of responsibilities under these terms on the contract of sale with the Buyer unless we have given our written permission. This agreement will be binding on Your successors or estate and anyone who takes over Your rights and responsibilities.

6. REPORTING ON WWW.LYONANDTURNBULL.COM

Details of all Lots sold by us, including Catalogue disruptions and prices, may be reported on www.lyonandturnbull.com. Sales totals are Hammer Price plus Buyer's Premium and do not reflect any additional fees that may have been incurred. We regret we cannot agree to requests to remove these details from our Website.

7. SALE BY PRIVATE TREATY

(a) The same Conditions of Sale (Buyers) shall apply to sales by private treaty.

(b) Private treaty sales made under these Conditions are deemed to be sales by auction and subject to our agreed charges for Sellers and Buyers.

(c) We undertake to inform the Seller of any offers it receives in relation to an item prior to any Proposed Sale, excluding the normal method of commission bids.

(d) For the purposes of a private treaty sale, if a Lot is sold in any other currency than Sterling, the exchange rate is to be taken on the date of sale.

8. THIRD PARTY LIABILITY

All members of the public on our premises are there at their own risk and must note the lay-out of the premises, safety and security arrangements. Accordingly, neither the Auctioneer nor our employees or agents shall incur liability for death or personal injury or similarly for the safety of the property of persons visiting prior to, during or after a sale.

9. DATA PROTECTION

Where we obtain any personal information about You, we shall use it in accordance with the terms of our Privacy Policy (subject to any additional specific consent(s) You may have given at the time Your information was disclosed). A copy of our Privacy Policy can be found on our Website www.lyonandturnbull.com or requested from Client Services, 33 Broughton Place, Edinburgh, EH1 3RR or by email from data enquiries@lyonandturnbull.com.

10. FORCE MAJEURE

We shall be under no liability if they shall be unable to carry out any provision of the Contract of Sale for any reason beyond their control including (without limiting the foregoing) an act of God, legislation, war, fire, flood, drought, failure of power supply, lock-out, strike or other action taken by employees in contemplation or furtherance of a dispute or owing to any inability to procure materials required for the performance of the contract.

11. LAW AND JURISDICTION

(a) Governing Law: These Conditions of Sale and all aspects of all matters, transactions or disputes to which they relate or apply shall be governed by, and interpreted in accordance with, Scots law

(b) Jurisdiction: The Buyer agrees that the Courts of Scotland are to have exclusive jurisdiction to settle all disputes arising in connection with all aspects of all matters or transactions to which these Conditions of Sale relate or apply.

K. DEFINITIONS & GLOSSARY

The following words and phrases used have (unless the context otherwise requires) the meaning to given to them below. The go Glossary is to assist You to understand words and phrases which have a specific legal meaning which You may not be familiar with.

1. DEFINITIONS

"**Auctioneer**" Lyon & Turnbull Ltd (Registered in Scotland No: 191166 | Registered address: 33 Broughton Place, Edinburgh, EH1 3RR) or it's authorised representative conducting the sale, as appropriate;

"**Bidder**" a person who has completed a Bidding Form

"**Bidding Form**" our Bidding Registration Form our Absentee Bidding Form or our Telephone Bidding Form.

"**Buyer**" the person to whom a Lot is knocked down by the Auctioneer. The Buyer is also referred to by the words "**You**" and "**Your**"

"**Buyer's Premium**" the sum calculated on the Hammer Price at the rates stated in Catalogue.

"**Catalogue**" the Catalogue relating to the relevant Sale, including any representation on our Website

"**Condition Report**" the report on the physical condition of a Lot provided to a Bidder or potential Bidder by us on behalf of the Seller.

"**Estimate**" a statement of our opinion of the range within the hammer is likely to fall.

"**Hammer Price**" the level of bidding reached (at or above any Reserve) when the Auctioneer brings down the hammer;

"**High Cumulative Value of Lot**" several Lots with a total lower Estimate value of £30,000 or above;

"**High Value Lot**" a Lot with a lower Estimate of £30,000 or above;

"**Lot**" each Item offered for sale by Lyon & Turnbull;

"**Purchase Price**" is the aggregate of Hammer Price and any applicable Buyer's Premium, VAT on the Hammer Price (where applicable), VAT on the Buyer's Premium and any other applicable expenses;

"**Reserve**" the lowest price below which an item cannot be sold whether at auction or by private treaty;

"**Sale**" the auction sale at which a Lot is to be offered for sale by us.

"**Seller**" the person who offers the Lot for Sale. We act as agent for the Seller.

"**Total Amount Due**" the Hammer Price in respect of the Lot sold together with any premium, Value Added Tax or other taxes chargeable and any additional charges payable by a defaulting Buyer under these Conditions;

"**VAT**" value added tax at the prevailing rate at the date of the sale in the United Kingdom.

"**Website**" Lyon & Turnbull's Website at www.lyonandturnbull.com

2. GLOSSARY

The following have specific legal meaning which You may not be familiar with. The following glossary is intended to give You an understanding of those expressions but is not intended to restrict their legal meanings:

"**Artist's Resale Right**" the right of the creator of a work of art to receive a payment on Sales of that work subsequent to

"**Knocked Down**" when a Lot is sold to a Bidder, indicated by the fall of the hammer at the Sale.

"**Lien**" a right for the person who has possession of the Lot to retain possession of it.

"**Risk**" the possibility that a Lot may be lost, damaged, destroyed, stolen, or deteriorate in condition or value.

"**Title**" the legal and equitable right to the ownership of a Lot.

GUIDE TO **BIDDING** & **PAYMENT**

REGISTRATION

All potential buyers must register prior to placing a bid. Registration information may be submitted in person at our registration desk, by email, or on our website. Please note that first-time bidders, and those returning after an extended period, will be asked to supply the following documents in order to facilitate registration:

1 – Government issued photo ID (Passport/Driving licence)

2 – Proof of address (utility bill/bank statement).

We may, at our option, also ask you to provide a bank reference and/or deposit.

By registering for the sale, the buyer acknowledges that he or she has read, understood and accepted our Conditions of Sale.

BIDDING

Registered bidders will be assigned a non-transferable bidder number. Once the first bid has been placed, the auctioneer asks for higher bids in increments determined by the auctioneer. All lots will be invoiced to the name and address given during your registration.

There will be no in-room bidding for this auction.

BIDDING OUTSIDE THE SALEROOM

BY PHONE

A limited number of telephone lines are available for bidding by phone through a Lyon & Turnbull representative. Phone lines must be reserved in advance. All bid requests must be received an hour before the sale. All telephone bids must be confirmed in writing, listing the relevant lots and appropriate number to be called. We recommend that a covering bid is also left in the event that we are unable to make the call. We cannot guarantee that lines will be available, or that we will be able to call you on the day, but will endeavour to undertake such bids to the best of our abilities. This service is available entirely at our discretion and at the bidder's risk.

IN WRITING

Bid forms are available at the sale and/or the back of the catalogue. These should be submitted in person, by post, or by fax as soon as possible prior to the sale and we will bid on your behalf up to the limit indicated. In the event of receiving two identical bids the first one received will take precedence All bids must be received an hour before the sale. This service is provided entirely at the bidder's risk.

ON THE INTERNET

- ABSENTEE BIDDING

Leave a bid online through our website, call us on 0131 557 8844 or email info@lyonandturnbull.com

- BID LIVE ONLINE

Bid live online, for free, with Lyon & Turnbull Live. Just click the button from the auction calendar, sale page or any lot page online to register.

PAYMENT

Our accounts teams will continue to be available to process payments and answer queries. We will be able to accept online payments through our website and bank transfer. On-site payment facilities are available by appointment.

Payment is due within seven (7) days of the sale. Lots purchased will not be released until full payment has been received. Payment may be made by the following methods:

BANK TRANSFER

Account details are included on any invoices we issue or upon request from our accounts department.

ONLINE CREDIT OR DEBIT CARD PAYMENTS

We no longer accept card payments by phone. Please use our online payment service (provided by Opayo).

You will find a link to this service in any email invoice issued or you can visit the payments section of our website.

CASH

No cash payments will be accepted for this auction.

COLLECTION OF PURCHASED LOTS

Please refer to page 2 of this catalogue.

Inside Back Cover:
Lot 10 [detail]

LYON & TURNBULL
AUCTIONEERS SINCE 1826